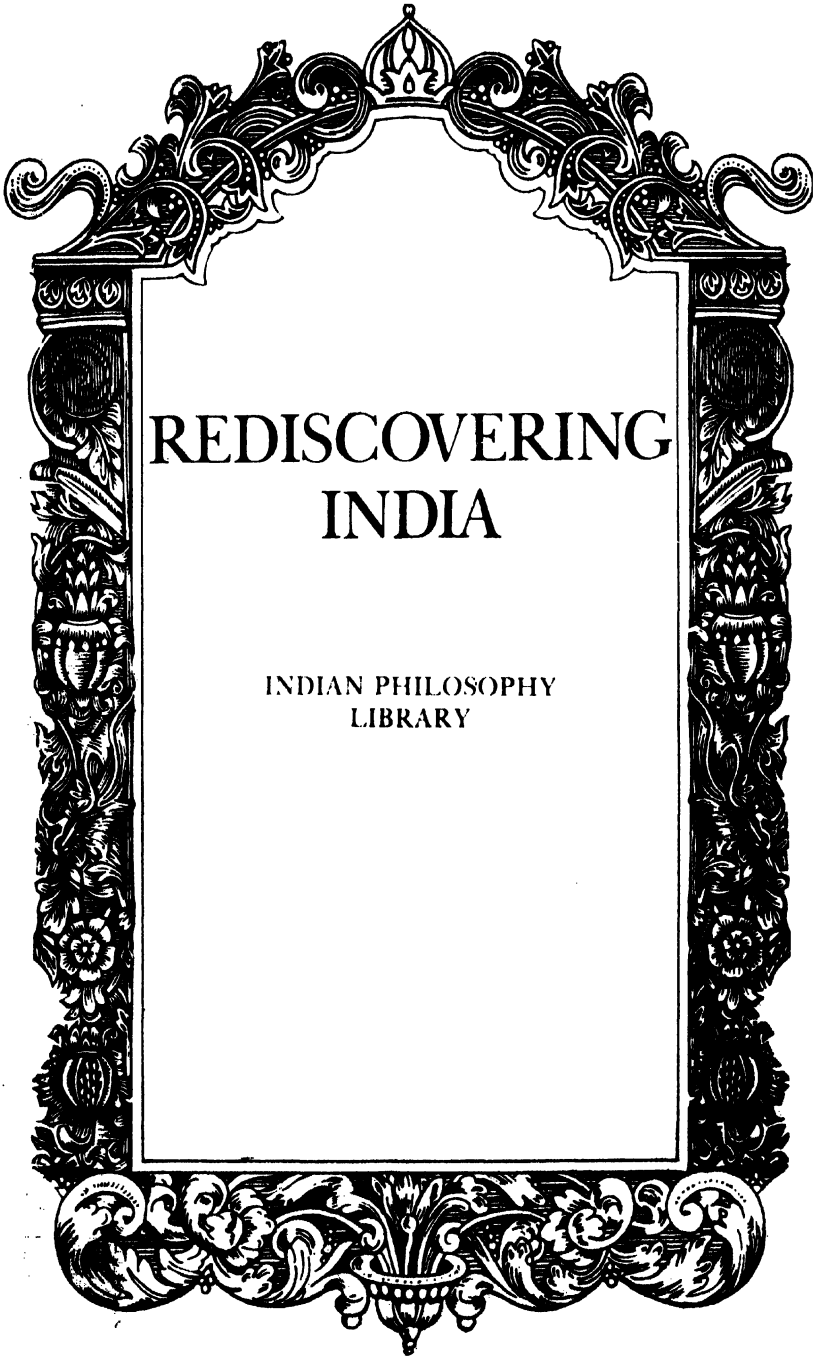


REDISCOVERING INDIA

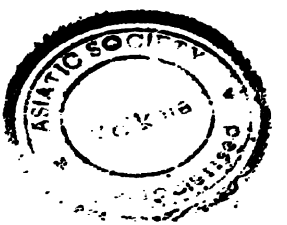
INDIAN PHILOSOPHY
LIBRARY

I PURCHASED

PURCHASED

THE AGNI PURANAM

VOLUME IV



PURCHASED

REDISCOVERING INDIA

AGNI PURANAM

DUTT M.N.

Vol. 8 (iv)

COSMO PUBLICATIONS

954
R317
V 8
Pt 4

First Published 1904
This series 1987

Published by
RANI KAPOOR (Mrs)
COSMO PUBLICATIONS
24-B, Ansari Road, Daryaganj
New Delhi-110002 (India)

Printed at
M/S Taj Offset
New Delhi

THE ASIATIC SOCIETY
CALCUTTA-700016
Acc. No 49777
Date 31.3.89

COMPUTERISED
C 6848

SLNO. 022182

INTRODUCTION.

The subject-matter.

THE Purana which describes the occurrences of the Isana Kalpa and was related by Agni to Vasistha, is called Agneya. It consists of sixteen thousand stanzas distributed in three hundred and eighty-three chapters. The Puranas have obtained the name of *Panchalakshana* because their contents generally embrace five topics namely (1) Primary creation, or cosmogony, (2) secondary creation, (3) genealogy of gods and patriarchs, (4) reigns of the Manus, (5) history of the solar and lunar dynasties. The definition does not however necessarily signify that the Puranas exclusively deal with these topics only. On the contrary, every Purana dwells at length on one or more particular subjects and in some, these five primary topics occupy a very subordinate position. Our remark is particularly applicable to Agni Purana more than three-fourths of which have no connection however with the five principal topics. In the introduction Suta describes the subjects of knowledge, and therefore, the subject matter of this Purana, is two-fold—namely *Parâvidya*, sacred knowledge or theology and *Aparâ Vedya*, profane knowledge or the arts and sciences known to the people. The subject matter of the Agni Purana is thus described in the Introduction :—

AGNI said :— Vishnu is the fire of universal dissolution and I am Rudra. I will communicate unto thee the essence of learnings, the Purana, that is the cream of all sciences and the cause of all ; (13) [Containing an account of] creation and dissolution, of various families, periods of Manu and genealogies. The Lord Vishnu assumes the forms of fish, tortoise &. There are two sciences, superior and inferior. O twice-born one, the Vedas, Rik, Yayush, Saman and

Atharvan, the six auxilliaries of the Vedas, namely (Sikshā), the science of proper articulation and pronounciation, (Kalpa) ritual or ceremonial, (Vyakarana) grammar, (Nirukta) etymological explanation of difficult Vedic words (Jyotish) astronomy, (Chhandas) science of prosody, (Abhidhāna) lexicon, Mimānsā, Dharma Sastras, Puranakas, Nyaya, medical science, musical science, the science of archery and Political economy—these all are the inferior sciences. The superior science is that by which Brahma is comprehended (14—17). I will describe unto thee the great Purana, Agni, containing the great and eternal science of Brahma, that which is invisible, incomprehensible, stable and eternal; and is the cause of fish and other forms, recounted unto me by Vishnu and unto the celestials in the days of yore by Brahmā (18—19).

The general character.

In the general treatment of the subjects the author, however, does not stick to the five principal topics which should constitute a Purana. He even loses sight of the two-fold knowledge, divine and secular set forth by him originally in the introduction. He has introduced a number of topics, useful to men, without any system or method. His work is more like an Encyclopædia, containing a varilty of useful topics bearing on later Sanskrit learning for Vedic rituals are seen no where in the book.

The contents of this Purana clearly show that it has no sectarial leaning. It impartially treats of Vaishnava, Saiva, and Sakta forms of worship. It is more a compendium of Sanskrit learning than the advocacy of any particular form of religion. It is classed among the *Tamasa* or the delusive division of the Puranas. Professor Wilson thus remarks on the general character of this Purana.

"From this general sketch of the Agni Purana it is evident that it is a compilation from various works; that consequently it has no claim in itself to any great antiquity,

although from the absence any exotic materials, it might be pronounced earlier, with perhaps a few exceptions, than the Mahomedan invasion. From the absence also of a controversial or sectarial spirit, it is probably anterior to the struggles that took place in 8th and 9th centuries of our era between the followers of Siva and Vishnu. As a mere compilation however, its date is of little importance, except as furnishing a testimony to that of the materials of which it is composed. Many of these may pretend no doubt to considerable antiquity, particularly the legendary accounts of the Avataras, the section on regal policy and judicature and genealogical chapters, how far the rest may be ancient is perhaps questionable, for there can be little doubt that the Purana, and comprehending such incongruous admixtures, is not the entire work as it at first stood. It is not unlikely that many chapters were arbitarily supplied about 8 or 9 centuries ago, and a few perhaps even later, to fill up the chasms which time and accident had made in the original Agneya Purana."

He again remarks in his introduction to the Vishnu Purana :—

The cyclopædical character of the Agni Purana, as it is now described, excludes it from any legitimate claims to be regarded as a Purana, and proves that its origin cannot be very remote. It is subsequent to the Itihasas, to the chief work on grammar, rhetoric, and medicine, and to the introduction of the Tantrik worship of Devi. When this latter took place, is yet far from determined; but there is every probability that it dates long after the beginning of our era.

The materials of the Agni Purana are, however, no doubt, of some antiquity. The medicine of Susruta is considerably older than the ninth century; and the grammar of Panini probably precedes Christianity. The chapters on archery and arms, and on regal administration, are also distinguished by an entirely Hindu character, and must have been written

long anterior to the Mahomedan invasion. So far the Agni Purana is valuable, as embodying and preserving relics of antiquity, although compiled at a more recent date.

Summary.

Professor Wilson gives the following summary of the contents of this Purana which will give our readers some idea of the numerous subjects treated of in this work.

The early chapters of this Purana describe the Avataras, and in those of Rāma and Krishna, avowedly follow the Ramayana and Mahabharata. A considerable portion is appropriated to instructions for the performance of religious ceremonies; many of which belong to the Tantrik rituals and are apparently transcribed from the principal authorities of that system. Some belong to mystical forms of Saiva worship, little known in Hindusthan, though perhaps, still practised in the south. One of these is the Diksha or inita-tion of a novice: by which with numerous ceremonies and invocation, in which the mysterious monosyllables of Tantras are constantly repeated, the disciple is transformed into a living personation of Siva, and receives, in that capacity, the homage of his Guru. Interspersed with these are chapters descriptive of the earth and of the universe, which are same as those of the Vishnu Purana; and Mahatmyas or legends of the holy places, particularly of Gaya. Chapters on the duties of kings and on the art of war then occur, which have the appearance of being extracted from some older work, as is, undobtedly, the chapter on judicature, which follows them, and which is the same as he text of the Mitakshara. Subsequent to these we have an account of the distribution and arrangement of the Vedas and Puranas and, in a chapter on gifts, we have a description of the Puranas, which is precisely the same and in the same situation, as the similar subject in the Matsya Purana. The genealogical chapters are meagre lists, differing, in a few respects, from those commonly received, as hereafter noticed, but un-

accompanied by any particulars such as those recorded or invented in the Markandeya. The next subject is medicine, compiled, avowedly, but injudiciously, from the Susruta. A series of chapters on the mystic worship of Siva and Devi follows; and the work winds up with a treatise on rhetoric, prosody, and grammar according to the Sutras of Pingala and Panini.

Date.

It is extremely difficult to find out exactly the period when this cyclopædic work was written. It was undoubtedly written long before the Mahomedan invasion. "The chapters, twelfth to fifteenth, in which a synopsis of the Ramayana and Mahabharata is given, conclusively prove that the work was written long after Ramayana and the Mahabharata and at a time when those works had become very old and abstracts of them, were likely to be prized by the general readers.' This is the view of Dr. Rajendra Lala Mitra. Besides many mystic rites, mantras and ceremonies, with which this Purana teems and many of which are entirely obsolete now and thoroughly inexplicable clearly prove its antiquity. The mantras are generally of the Tantric type. It may be that this work might have been written after Tantric form of worship had been introduced in this country. The likely inference is that this work was written after the Tantric period and as the author wanted to make a compilation of the history, mythology, rites, ceremonials, &c., of the Hindus for the information of the general readers he gave an account of many obsolete rites and mantrams that were in vogue in very ancient time.

Important topics

The numberless obsolete rites, ceremonials and mantrams described in this Purana, are of no interest to a general reader. But the chapters on medicine, materia medica and pharmacy as well as those on the treatment of elephants and horse diseases are highly interesting. Besides an exhaustive account of

Para-Vidya and the science of Brahma occurs in this Purana. It is a very interesting account and will prove, without doubt, highly useful to the readers. The chapters on Law-Courts, Judicial Officers, evidences, inheritance, boundary and other disputes, &c., may not be very useful to those who are familiar with the law literature of the Hindus codified by Manu, Mitakarshara &c., but they will afford a very profitable and interesting study to the general readers who have not the time and patience to go through those voluminous treatises. The subject of training in the use of arms and armour is treated in four chapters; of these archery is principally dealt with. These chapters are highly interesting and their abstracts will be found in Dr. Wilson's "essay on the Art of War as known to the Hindus." Dr. Rajendra Lala Mitra thus writes on the subject of *Gaja Ayurveda* and the veterinary art treated of in this Purana.

"The subject is named *Gaja Ayurveda* and is explained by one called Pālakapya and the latter, instead of addressing Susruta, makes Lomapada, king of Anga, the receiver of his instructions. At the close of chapter 291 Agni distinctly says that the instructions regarding horses had been imparted by Salihotra to Susruta and those regarding elephants had been communicated by Palakapya to the king of Anga; the obvious inference is that the two names indicate not the same but two different persons.

In the next chapters Dhanwantari again takes up the thread of the discourse and dwells at some length on the value of the horse as a vehicle, and proper times and modes of using the animal. He concludes by saying that he would quote the words of Sālihotra on the good and bad points of horses and on the veterinary art. Accordingly chapter 288th is devoted to the quotation in question. Sālihotra is said to have been a Rishi of great renown who had acquired the veterinary art from the celestial horse doctors the two Aswins and had written the first book on the subject for

human use. His work has not yet been met with, but an abridgment of it by Nakula, the fourth of the Pandu brothers, is still current and veterinary art is in India indicated by the name of the Rishi. The vernacular form in northern India and also in Bengal is *Saluteri* and the practitioner of the art *Saluter*. In the reign of Ghiasuddin Muhammad Shah Ghilzai, A. H. 783-A.B. 1381, a Sanskrit work, styled *Salotar* appeared in a Persian dress under the name of *Kurrat-ul-mulk* and extended to 41 pages. Even before that, an Aarabic version had appeared under the name of *Kitabul Baitarat*, and subsequently in the reign of Shah Jahan a Persian translation was prepared of a Sanskrit work named *Salotorai* which extended to 16,000 slokas. There is nothing however to show whether the original of any of these three versions was the work of Salihotra or a later compilation on farriery. Seeing that the word Saloteri is now become a common noun for farriery, I am of opinion, that the Persian versions were not taken from the original work of Salihotra, but from a later compilation, and this is confirmed by the fact of the originals of the three versions having been of very unequal lengths. It is doubtful if the verses quoted in the Agni Purana retain the *ipsissima verba* of Salihotra or are paraphrases."

CONTENTS.

—:o:—

CHAPTER I.—Customary Salutation. Conference between Suta and Sanaka. Suta volunteers a narration of the Agnipuranam, as disclosed to him by the holy Vyasa, who in his turn learned it from Vashista. Enumeration of the different branches of learning dealt with in the present Puranam 1—9

CHAPTER II.—The Fire-God narrates to the holy Vashistha, all about the Fish-manifestation of the Supreme Vishnu ... 9—13

CHAPTER III.—The God of Fire describes the Tortoise incarnation of Vishnu, and the incidents of his life on earth 13—20

CHAPTER IV.—The same continued 20—25

CHAPTER V.—The Fire-God gives a summary of the Ramayanam. The preparation of the sacrificial Payasha—The birth of Ram and his four brothers—The sending out of Ram and Lakshmana by their father to defend the sacrifice of the holy Vishvamitra against depredations by Rakshasas—Rama destroys the monstress Tadaka—Rama and Lakshmana accompany the holy sage Vishvamitra to the bow-sacrifice of Janaka, the king of Mithila,—Rama breaks in twain the redoubtable bow—Marriage of Rama and his brothers with the princesses of that principality.—Their return to Ayodhya with their newly married brides 25—34

CHAPTER VI.—Narada takes up the thread of the narrative.—Proposed installation of Rama on the throne of Ayodhya.—The necessary preparation for the inaugaration ceremony—Conference between the queen Kaikeyi and her hand-maid Manthara—The evil counsels of the latter—Kaikeyi asks Dasaratha to proclaim her son Bharata as the crown-prince of the realm—Dasaratha is forced to comply with her request as bound by a previous oath—Rama, Lakshmana and Sita are sent in exile—Dasaratha relates to Koushalya the incident of his killing a Muni's son in the forest, and of his curse.—The death of Dasaratha—Bharat returns to Ayodhya—His expostulations with Rama in the forest to resume his birth-right—Rama's refusal—Bharata's stay at Nandigram as the proconsul of Rama 34—38

CHAPTER VII.—Narada proceeds with the story—Rama receives celestial weapons from the holy sage Agastya—He leaves the hermitage of the latter, and repairs to the forest of Dandaka—The monstress Surpanakha meets Rama in the forest and courts his love—Her desire to devour Lakshmana and the beautiful Sita—Disfigurement of her person by Lakshmana—Surpanakha sees her brother Khara in her disgrace—Khara attacks Rama with his Rakshases, and is killed—Surpanakha plans revenge with her brother Ravana, who sends Maricha to entice away Rama from the cottage, in the form of a golden deer—Ravana carries awaya Sita in his island home in the *interim*—The bird-king-Jatayu fights Ravana on the way, and is killed—Rama kills Kavandha, who freed of curse, advises him to make a common cause with Sugriva 38—41

CHAPTER VIII.—Rama's lamentation on the banks of the Pampa—His meeting with Sugriva—Rama pierces the seven Tala trees with a single shaft, and kills Dundhuvi—Rama kills Vali and confers his wife Tara and the kingdom of Kiskinda on Sugriva—The latter sends out soldiers in all directions in quest of Sita—The monkey soldiers return and disclose to Rama and Sugriva all they have gathered from Jatayu, about the whereabouts of the beautiful Sita 41—42

CHAPTER IX.—Hanumana leaps over to Lanka, and finds her out in the forest of Ashoka—Conference between Hanumana and Sita, who gives him a jewel as a memento—Hanumana sees Ravana and perpetrates heavy damages to the city and her mango-groves—Hanumana crosses over to India and communicates the news to Rama, with Angada and others—Rama repairs to the ocean-shore, gets a bridge constructed with the advice of the Ocean-God, makes friend with Bibhishana, and enters Lanka with his troops 42—47

CHAPTER X.—Rama sends Angada to Ravana demanding the surrender of Sita—Ravana declares war—The war described—Ravana, in his disaster arouses his brother Kumbhukarna out of sleep—The fall of the Rakshasa-generals in succession—Ravana meets Rama in a single combat. The fall of Ravana and the meeting of Rama and Sita—The installation of Bibhishana on the throne of Lanka—Rama's return to Ayodhya with Sita and Lakshmana in the aerial car, Pushpaka. 47—50

CHAPTER XI.—Agastya sees Rama and narrates to him a history of the birth of Ravana and his brothers. Lakshmana slays the monster Lavana—Bharata slays the Gandharbha Shailashu—The exile of Sita—The birth of the two sons of Rama—His accession to heaven ... 50—51

CHAPTER XII.—The God of Fire describes the birth of Krishna in the womb of Devaki,—Krishna exchanged with the daughter of Yoshada for fear of Kansa—The prophecy relates to Kansa about the growth of his future destroyer—Kansa sends Putana, a she-demon to kill children all round—The childish freaks of Krishna and Valarama in Gokul—Incidents illustrating the early prowess of Krishna—Krishna destroys Putana, the serpent Kaliya, the demons Dhenuka, Gardhava, etc. Krishna revives the Vedic sacrifices—goes over to Mathura in the company of Valarama at the instance of the pious Akrura—Krishna kills Kansa in a single combat, deteats Jarasandha, and annexes his kingdom with the domain of Vasudeva—Krishna founds the city of Dwarika, and marries sixteen thousand wives—Krishna forcibly carries away from heaven the mountain of gems, and the Parijata tree, and plants them in the garden of Satyabhama.—Receives lessons from the holy sage Sandipani, and brings back to life the son of the latter—List of sons begot ten by Krishna and Valadeva—The marriage of Usha and Aniruddha—The battle between Hari and Shiva—Balabhadra draws to him the river Yamuna by force—The happy life of Krishna and Rukmini—Innumerable progeny of Krishna 52—57

CHAPTER XIII.—The God of Fire gives a geneology of the sovereigns of the race of the Moon—The birth of the Kurus and Pandavas—The early and wicked stratagems of Duryodhana—The marriage of Draupadi—Arjuna receives a car and celestial weapons from the Fire-God—The burning down of the forest of Khandava—The conquest of new kingdoms by the Pandavas—Yudhisthira performs a Rajasuya sacrifice—The jealousy of Duryodhana—The playing of a game of

dice—Yudhisthira stakes every thing in the play, and loses all, and goes in exile—Yudhisthira with his brother and wife, lives *incognito* in the house of Virata—Bhima kills Kichaka for insulting the modesty of Droupadi,—Arjuna defeats the Kurus attempting to lift the cattle of Virat—Abhimanyu, a son of Arjuna, marries Uttara, the daughter of Virat.—Yudhisthira levies soldiers—The embassy of Krishna—Krishna counsels war 57—60

CHAPTER XIV.—The armies of the Kurus and the Pandus meet in the memorable field of Kurukshetra.—Krishna exhorts Arjuna to do his duty by fighting out his consanguinous enemies.—The battle ensues with varied results to both the parties—The fall of Duryodhana—The assasination of the five sons of Droupadi by Ashvathaman—Arjuna's retaliation—Cessation of hostilities—The survivors retire from the field of strife—Yudhisthira performs obsequies to his deceased agnates; and receives advice from Bhishma as to the duties of a king, and those leading to Salvation—Yudhisthira confers his crown on the infant Parikshit 61—63

CHAPTER XV.—The story continued—Dhritarastra takes to the life of a hermit—Death of Vidura.—The annihilation of all the Kurus and the Jadavas, the monsters incarnate—Death of Krishna and Valadeva—Cowherds carry away the wives of Krishna—Arjuna breaks the news of Krishna's death to Yudhisthira—Yudhisthira is translated to heaven in the car of Indra 64—69

CHAPTER XVI.—The God of Fire describes the incidents in the life of the Buddha incarnation of Vishnu—Buddha, an incarnation of illusion and nescience—The mission of his life was to wean the hearts of demons, incarnate as men, from the true faith as revealed in the Vedas—All distinction of caste will cease in the end of Kali Yuga—Kalki, the last incarnation of Vishnu—The merit of perusing the life histories of the divine incarnations 70—75

CHAPTER XVII.—The God of Fire describes the creation of the universe—Brahma is unmanifest and self-existent—Creation of the subtler principles of Mahat, Ahankara, ether, Mind, etc.,—Water is the first material element created, in which the Egg of Brahma was afloat—Creation of created time, speech, and mental propulsions with their counterparts—Creation of the physical forces, Saddhyas, Devas, and of the seven immortal sages—The splitting of the body of Brahma (animated cosmic matter) into two—Origin of sex 75—81

CHAPTER XVIII.—The God of Fire describes the ancestry and birth of Dhruva—Dhruva, metamorphosed into a star—The sons and progeny of Dhruva—Birth of Prithu, the founder of the race of Kshatriyas—Milching of the Earth by Prithu—The sons and progeny of Prithu—The birth of Daksha, the mind-born—Daksha's daughter married to Dharma—The progeny of Dharma—The birth of stars—The eight Vasus and their progeny—The birth of the Rudras—Mahadeva begets sons on Sati 81—86

CHAPTER XIX.—The sons of Kashyapa—The birth of the twelve Adityas—The sons of Kashyapa by his wife Diti—Hiranyakashipe Prahlada, Virochana, Vali—The sons of Hiranyaksha—The birth of serpents—The Maruts—Appointment of different gods to preside over different things and beings 86—89

CHAPTER XX.—The successive orders of creation, such as those of Mahat, Tanmatra, etc.,—The creation of the sensibles and the senses—The Nitya, Naimittika, and Dainandina Creations—The sons of Bhrigu—The progeny of hell and vice—The marriage of Sati in her second incarnation 89—91

CHAPTER XXI.—The procedure of Vishnu-worship ... 91—94

CHAPTER XXII.—The rite of ceremonial ablution to be performed before undertaking any sort of religious rite 94—95

CHAPTER XXIII.—Narada describes the mode of worshipping the god Vishnu—The rite of purification of the material principles of the body of the votary, is described—The postures to be assumed in the course of the worship—The Mantras and the articles of worship—The worship of the weapons and ornaments of the god—The rites of invocation and farewell—The peculiarities of the worship known as the Nava-Vyuha Archanam 96—98

CHAPTER XXIV.—The rite of fire—Dimensions and structure of the firepit—The sacrificial spoon and laddle—Their dimensions—The adjustment of the vessels and utensils around the sacred fire-pit—Their purification—The rite of Garbadhanam to be done unto the infant (newly kindled) Fire-god—The subsequent post-natal rites to the same—Pouring of libations of clarified butter on the fire—The sacrifice of the sacrificial animal—The rite of the worship of Vishvaksena ... 99—103

CHAPTER XXV.—Narada enumerates the Mantras, respectively held sacred to the different manifestations of Vasudeva, such as Sankarshana etc.,—The rites of Nyasa in connection with each of the Mantras—The sacrifice of Vishvaksena 103—107

CHAPTER XXVI.—The Mudras (the postures of the hands and fingers) enjoined to be used in the course of a worship—Their structures and merit 107—108

CHAPTER XXVII.—The rite of initiation.—The preparation and purification of the sacrificial ground—The special procedure of the worship described—The prayer for the release, and spiritualization of the animal propensities of his desciples—The transference of pure spiritual principles into the body of his disciple, by the preceptor—The rite of Adhivasa—The mode of completing the ceremony—The Mantras to be used on the occasion—The mode of completing the rite of initiation—The process of pouring out the final libation—The mode of holding in perpetual check the animal propensities of the disciple—The rite of Sakala Diksha 108—116

CHAPTER XXVIII.—The rite of Abhisheka, preparatory to the attainment of Siddhis—The merit of erecting Pitakas ... 116

CHAPTER XXIX.—The practice of Mantra in a temple, subsequent to a worship of the God Hari—Delineation of the mystic diagram on the ground—Adjustment of the different Vijas in the chambers of the diagram—The worship of Para-Bramha (the Supreme Being) and of the Boar manifestation of Vasudeva, in the first lotus—Division of the altar into a number of chambers 117—120

CHAPTER XXX.—The mode of worshipping the different deities and spiritual beings in the differerent parts of the mystic diagram—The worship of Vasudeva and the presiding deities of the ten organs of sense—The worship of the twenty-six forms of Purushottama in the

plane of the mystic diagram—The rite of Rajapata—Colouring of the petals and causeways of the mystic lotus-shaped diagram.—The Mantras of purification, etc., and the number of times they are to be repeated on the occasion—The rite of Purvasiva—The rite of Mantra-Puraschara and the monthly Vratas—The rite of Dhyanam (meditation)—The forms of the God Hari, the gross, the Param (subtle) and the Virat (universal)—The Vija sacred to the god, supposed to be implanted in the heart in the form of a Kadamva tree—Dhyanam means an unison of the thinking soul with the absolute spirit (Hari).—Attainment of Siddhis, such as Anima, etc. 120—123

CHAPTER XXXI.—The rite of Marjana (purification),—its process—The Mantras and the prayer to be practised and recited in connection with the rite 123—126

CHAPTER XXXII.—The forty-eight Sanaskaras, such as Garbhadanam, etc., the seven Vratas, the eight Parvana-Shraddhas, the seven Hari-yajanas—the seven Somasanstha, such as Agnisthoma, Hiranyamitra, etc.,—The practice of eight cardinal virtues,—Number of times the principal Mantras, such as the Soura, etc., to be repeated...127—128

CHAPTER XXXIII.—The right of Pavitrarohana (investing the image of the God Hari with the holy thread)—Its season and the characteristic features of the holy thread—The prayer to be repeated on the occasion. The Gayatri sacred to the god—The mode of offering the articles of worship to the deity, and the Mantras specifically enjoined to be repeated on the occasion of restraining, by the votary, each of his twenty-five subtle principles of taste, sound, etc.—The rite of subsequent Nyasa, and the purification of the body,—Prayer, the worship and the Angapuja, the final investure, the rite of Homa, and the completion of the ceremony 128—133

CHAPTER XXXIV.—Decoration and purification of the sacrificial Mandala—The rite of Dvara Yajna (sacrificial rites performed at the doors of the Mandala)—Planting of different trees at the different gates—The rites of Nyasa, purification, and protection against evil spirits, and the worship of the guardian deities of the skies,—the adjustment of sacrificial pitchers, the worship of Hari, and the rite of final Homa 133—137

CHAPTER XXXV.—The rite of the Pavitradhivasanam—Consecration of the sacrificial pitchers, and the articles of worship, placed on the different sides of the votary, through the energy of the different manifestations of Vishnu—The worship of Vishnu, the concluding prayer 137—139

CHAPTER XXXVI.—The rite of Pavitrarohanam, sacred to Vishnu. Collection of the offerings by the votary made by him on the previous day—The preliminary rites—The Namittika worship—Consecration of the pitchers and the Vardhini—The rite of self-protection—The offerings made to the minor gods—The final libations—The Prayer, the Visarjanam, and payment of Dakshina to the Preceptor ... 139—141

CHAPTER XXXVII.—A summary of the procedure to be adopted in all rites of Pavitrarohanam—The rite of purifying the articles of worship—The Invocation—The rite of formal investure—The same done unto the minor deities 141—142

CHAPTER XXXVIII.—The merit of building and consecrating temples to the gods—Yama eulogises the merit of such endowments,

and exhorts men to faithfully carry out his injunctions. The merit of building golden temples 142—146

CHAPTER XXXIX.—Consecration of divine images—The Pancharatra school of philosophy—Qualifications of a priest officiating at such a consecration ceremony—The position of the divine images at the time—Location of temples, dedicated to the different gods in the different quarters of the town—The rules to be observed in building temples on grounds contiguous to each other—The rite of Bhuparigraha (taking possession of a plot for the purposes of a divine edifice)—Purification of the site selected, and the rite of the Bhutavali—The standard of linear measurement 146—149

CHAPTER XL.—The procedure to be adopted in making Argha offerings to the God—The history of Vastu Purusha—The construction of the mystic diagram (Mandala)—The process of worshipping the gods and the principles within its chambers—Description of offerings to be made to each of them—The location of Vardhini at the centre of the diagram—The offering of the final Argha—The excavation of the foundation of the would-be constructed temples—The rite of removing the Shalya (charmed bone or metal) from underneath its site ... 150—151

CHAPTER XLI.—Rules to be observed in laying down the foundation of a divine edifice—Religious ceremonies attending on the act, are described—The dimensions of the bricks or stone slabs to be used in the construction—Hymns to the bricks—Hymn to the Earth Goddess—Excavations and their measurements—The accompanying rite of Vastuyaga—The merit of building a temple—Doors and windows of temples are to open on different quarters of the sky according to their varied sites 152—156

CHAPTER XLII.—The structure of a divine temple or edifice. The plan of the ground-floor, the dimensions of the plinth, wall and the cornices—The rules to be observed in constructing entrance halls (Mukha Mandapas) and posterior chambers (Paschat Mandapas.)—Dimensions of a temple, built according to the size of an idol to be installed therein—The construction of the vault, dome, top platforms, and the ornamental appendages of a temple—Construction of Gopuras—Proportionate measures of an idol and its pedestal—The Garuda Mandap with its eight pinnacles 157—159

CHAPTER XLIII.—The rite of installing an idol in a temple—Description of temples of different structures in which the images of different deities are to be installed—Construction of a stone-image of Vishnu—The rite of Sinha-Homa—The size of a stone-slab—Religious ceremonies to be performed in the wood before sculpturing the image. 159—162

CHAPTER XLIV.—The essential points in an image of the god Vasudeva or of any other deity—Rules to be observed in sculpturing such an image. The measures of its different limbs and parts ... 162—167

CHAPTER XLV.—The essential points of a divine pedestal (Pindika) and its dimensions 167—168

CHAPTER XLVI.—The characteristic traits of the different classes of Shalagrama stone 169—170

CHAPTER XLVII.—The process of worshipping a Shalagrama. 171—173

CHAPTER XLVIII.—Hymn to the twenty-four manifestations of the God Vishnu 173—175

CHAPTER XLIX.—The ten incarnations of Vishnu, the characteristic features of their images 176—180

CHAPTER L.—Dimensions of the images of goddesses—their decorations, weapons and accompaniments 181—187

CHAPTER LI.—An image of the sun-god, with those of his companion deities—The different epithets of the luminary as he progresses from one to the other sign of the Zodiac—The colours of the goddesses who represent the energy of the sun—The images of the regents of the planets, and their characteristic features and equipments—The gods of wind, fire and other elements, and the animals they ride upon—Description of Kshetrapalas and other minor gods ... 187—189

CHAPTER LII.—The Yoginis and the characteristic features of their images—The names of the Yoginis who preside over the different quarters of the heaven—An image of Krittivasa and its distinctive traits. Images of the Matrikas 189—191

CHAPTER LIII.—The essential points of a phallic emblem—Mode of sculpturing a phallic emblem—Its dimensions—The different classes of the emblem and their measures. The dimensions of the Peetha and its peculiarities 191—193

CHAPTER LIV.—The merit of worshipping phallic emblems made of different substances—The different classes of phallic emblems, and their dimensions described in detail,—phallic emblems made of precious stones, their dimensions, and the mode of chiselling them ... 194—195

CHAPTER LV.—Pedestals of images—Their dimensions—Mode of carving water passages into the pedestal—The region of halo and its characteristics—The measures laid down in connection with the images of Vishnu and Lakshmi, are to hold good in the case of all other gods and goddesses 196—197

CHAPTER LVI.—The rite of Dikpala Yoga—The five divisions of the ceremony—The mythical significance of putting an image on its pedestal—The decoration of the doors of the sacrificial shed with the twigs of trees, and the disposition of priests at each of them—The Mantras and rites of the sacrifice—The invocations and obeisances. 197—200

CHAPTER LVII.—The rite of taking possession of the sacrificial ground (Bhu-parigraha)—Its Mantras and rituals—Consecration of sacrificial pitchers 200—203

CHAPTER LVIII.—The rite of consecratory ablution—The triumphal leading of the idol from the sculpture's shed to the sacrificial chambers.—The installation of the image in the Mandapa accompanied by repetition of the proper Mantras—Rituals in connection with the divine toilette—The ceremonial ablution of the image—Its consecration—offerings of fruits, flowers, perfumes and wearing apparels, etc., to the installed and imaged divinity. Exhibition of the divine insignia, such as umbrella, etc., by the Priest—The repose of the god in bed. 203—207

CHAPTER LIX.—The rite of Adhivasanam (act of sitting close)—The rite of merging by an act of spiritual abstraction, the fundamental principles of the universe one into the other—The origin of the soul and universe described—The origin of the senses, and an enumeration of

the names of the gods who respectively preside over them—The formation of the material body of a man, and an enumeration of the Mantras which represent those material principles—The rites of Nyasa in connection with the Adhivasanam ceremony—The worship of Keshava and the different manifestations of the God Vishnu—Offerings to the minor deities—The rite of Homa—Rites completing the ceremony 208—215

CHAPTER LX.—Rite of installation of the pedestal of a divine image —Insertion of gems and bits of gold into the body of the same—The rite of Homa—Cleansing of the image with Mantras and religious rites—The construction of a Sthandila (sand cushion for the sacrificial fire)—The stowing of the sacrificial pitchers into their places—The rite of subsequent Homa,—Sprinkling of the water of peace over the head of the image—Women and Bramhanas are to pour out the contents of the sacrificial pitchers over its head—The formal placing of the image upon its pedestal—Washing of the idol with different substances—Worship and invocation—The rite of Sannidhyakaranam (the act of making the deity reside in the image)—The subsequent rites of worshipping the companion deities of the god—Nature of remuneration to be paid to the Priest officiating at the ceremony—The merit of installing and consecrating an image of Vishnu ... 215—220.

CHAPTER LXI.—The rite of Avabhritha Snanam)—The rite of first Homa and worshipping of the spiritual preceptor—Worship of Lakshmi and other divinities—Consecration of a temple with doors previously consecrated—The rites of festooning and decorating the temple—The merit of planting a banner on the top of a divine temple—Rods and streamers are but the symbols of God and Nature, and a temple is but the body of Vishnu—Analogy between a temple and a human body—The rite of consecrating a temple by hoisting a a flag from its top—The characteristic features of the flag—The placing of Chakras (discus) and Kalasas (conical ornaments) over the top pinnacle of a temple—The rites completing the ceremony. 220—226

CHAPTER LXII.—Rite of consecration of divine images in general. 226—227

CHAPTER LXIII.—The rite of consecrating an image of Garuda, of Bramha, of Narasinha, etc.—The Mantra sacred to each of them should be used in the ceremony—The Mantras peculiar to the above-said gods—The Pathalaksha Mantra sacred to the Narasinha manifestation of Vishnu—The characteristic features of an image of Garuda, and the Mantra to be used in consecrating such an image—Ceremonies attendant on consecration of books, and the mode of writing them—The merit of giving a book to a Bramhana—The merit of presenting books of the different schools of philosophy and sacred literature. 228—232

CHAPTER LXIV.—Consecration of tanks and ponds—The religious ceremony, attendant on such an act, described—Remunerations to be made to the Priest—Nature of offerings to be made to the God Varuna—The Adhivasa ceremony in the night—The invocation and the rite of Homa, and the Mantras to be recited in pouring down the libations—The driving of the sacrificial post (Yupa) into the centre of the bed of the tank—The Prayer to all created beings to confer blessing on its water—The merit of consecrating a tank or a pond. 232—237

CHAPTER LXV.—The mode of building Goparas, etc.—The selection of site and the performance of the sacrifice of the Homstead, incidental thereto—The models after which the Halls are to be built—The objectionable sites—The merit of such an endowment—The way of constructing a Saptavoum Hall sacred to the god Hari (which is similar to that of constructing a royal palace)—The dimensions and characteristics of such edifices—The religious rites attending on the first entrance into such a mansion—Invocation to the earth goddess to bless the mansion 237—239

CHAPTER LXVI.—Consecration of the images of gods and spiritual beings, such as the sun, etc.—The construction of the principal Mantras, sacred to each of them—The vow of thirty days fast—The rite of accompanying Homa—The subsequent rite of worshipping the gods Bramha, Vishnu, and Isa—Libations to be offered to the souls of mountains, rivers, and oceans—Gifts at the close of the ceremony—Another sort of penance, described—Endowment and consecration of cattle paths, pasturages and fruit gardens—Their merit—The merit of constructing monasteries and buildings for the use of public in general 239—243

CHAPTER LXVII.—The rite of Girnoddharam (repairing an old image or replacing a disfigured idol by a new one)—The merit of performing such a ceremony, as well as those of dredging or re-excavating old wells, tanks, and reservoirs of water in general 244

CHAPTER LXVIII.—Description of the feasts and the parrading of an idol, etc., that are to be celebrated and made at the close of a consecration ceremony—The time of their celebration—Religious rites preceding such a Yatrotasavam (parrading)—The parrade and its goal described—The merit of attending and getting up such a pageant—The immersion of the idol in a river and taking it back to the temple. 245—247

CHAPTER LXIX.—The rite of Avabritha Suanam and its rules—Filling up of the sacrificial pitchers with different substances and wheeling them into their proper positions in the shed of ablution—The Homa, in connection with the ceremony, after the anointment of the pitchers with clarified butter—The bathing of the god—The feast following close upon the ceremony, and the merit of its performance—The subsequent worship of the goddess of Gouri 247—249

CHAPTER LXX.—The rite of consecrating trees and fruit-gardens—The merit of such a performance 250—251

CHAPTER LXXI.—The worship of the god Ganesha ... 251

CHAPTER LXXII.—The rites of the ablution and offering of libations of water to the gods and preceptors—The sorts of ablution—Their process—The rites of Mala-Snanam, Vashma-Snanam and Vidhi Snanam, Agneya-Snanam and Mahendra-Snanam—Occasions on which they are to be performed—The different forms of Sandhya and the Mantras with which they are to be performed—The rites of Sakalikaranam and Prnnayama—The image of the goddess of Sandhya. 252—257

CHAPTER LXXIII.—The worship of the Sun—Its religious merit. 258—260

CHAPTER LXXIV.—The worship of the god Shiva—Evocation of his spiritual eye-sight by the votary previous to the worship the scaring

away of evil spirits inhabiting the uppermost layer of the earth's crust—The mode in which the votary would have his ablution preliminary to the worship—The rites of Samadhi-Karanam (invocation), Nyasa and Pranayama (controlling of respiration) 260—272

CHAPTER LXXV.—The rite of kindling the sacrificial fire (Vanhi-Sthapanam) at the close of the preceding worship ... 273—280

CHAPTER LXXVI.—The method of worshipping the image of Shiva 281

CHAPTER LXXVII.—The process of worshipping the cow Kapila 284

CHAPTERS LXXVIII TO LXXX.—The process of investing a divine image with the holy thread 286

CHAPTER LXXXI.—The rite of spiritual initiation ... 302

CHAPTER LXXXII.—Sankskaradiksha or the rite of purifying initiation 314

CHAPTER LXXXIII AND LXXXIV.—The process of illumining 318

CHAPTER LXXXV.—The union of the too fundamental principles of the universe 334

CHAPTER LXXXVI.—The union of the Vidya-Kala and Prachina-Kala 340

CHAPTER LXXXVII.—The union of a beatific knowledge and absolute peace 343

CHAPTER LXXXVIII.—The beatific principle of Shantyatra Kala 347

CHAPTER LXXXIX.—The spiritual initiation of Tattviki ... 354

CHAPTER XC.—The rite of Abhisheka 355

CHAPTER XCI.—The worship of Vishnu, the sun and other gods 357

CHAPTER XCII.—The installation of a phalic emblem ... 358

CHAPTER XCIII.—The construction of the divine edifice. ... 366

CHAPTER XCIV.—The worship of Charaki and her companions 372

CHAPTER XCV AND VI.—The installation of the phalic emblem 373

CHAPTER XCVII.—The purification of the component principles of the body 396

CHAPTER XCVIII.—The process of installing the image of Gouri 407

CHAPTER XCIX.—The process of installing an image of the Sun-God 409

CHAPTER C.—The rite of consecration 410

CHAPTER CI.—The process of consecrating a divine edifice ... 411

CHAPTER CII.—The conceratin of the pinnacle and banner ... 413

CHAPTER CIII.—The process of repairing or replacing a phalic emblem 416

CHAPTER CIV.—The general characteristics of a divine edifice 419

CHAPTER CV.—The worship of the god of the homestead .. 423

CHAPTER CVI.—The foundation of a city and the rite of worshipping the Vastu... 429

CHAPTER CVII.—The different continents of the terrestrial globe. 432

CHAPTER CVIII.—The seven great islands 434

CHAPTER CIX.—The greatness of the sacred islands and places 437

CHAPTER CX.—The sanctity of the river Ganges 440

CHAPTER CXI.—The sanctity of the confluence of the rivers Ganges and Yamuna at Prayag 441

CHAPTER CXII.—The sanctity of Benares 443

CHAPTER CXIII.—The glory of the sacred stream of Narmada 444

CHAPTERS CXIV, CXV AND CXVI.—The glory of the sacred pilgrimage of Gya 445

CHAPTER CXVII.—The process of performing the Sraddha ceremony at Gya 463

CHAPTER CXVIII.—The topography of Bharatavarsha ... 473

CHAPTER CXIX.—The topography of Jamvudwipa ... 474

CHAPTER CXX.—The extent of the surface of the globe ... 477

CHAPTER CXXI.—The Science of Astrology 481

CHAPTER CXXII.—The *Svarodaya* Chakra by which the success or failure of a particular undertaking should be first determined ... 492

CHAPTER CXXIII.—A Synopsis of the Science of Astrology ... 498

CHAPTER CXXIV.—The means of bringing about the death of one's own enemy 502

CHAPTER CXXV.—The combination of good and evil asterisms 510

CHAPTER CXXVI.—The description of good and evil hours ... 514

CHAPTER CXXVII.—The contrivance of astrological counting known as the Kostha Chakra 517

CHAPTER CXXVIII.—The collection of food-grains during the appearance of portends 519

CHAPTER CXXIX.—Physical phenomena taking place under the influence of the different asterisms 520

CHAPTER CXXX.—The Astrological Wheel by which victories or reverses in war can be foretold 522.

CHAPTER CXXXI.—The Astrological Diagram for taking the nature and amount of services one would get from his relation ... 524

CHAPTER CXXXII.—The differentiating traits in the character of an infant 528

CHAPTER CXXXIII.—The Mantra which is irresistible in the three worlds 534

CHAPTER CXXXIV.—The incantation for obtaining victories in the three worlds 536

CHAPTER CXXXV.—The Astrological Diagram for determining the success or failure of a journey 540
CHAPTER CXXXVI.—The death or pestilence-bringing charm 541
CHAPTER CXXXVII.—The six sorts of charms 544
CHAPTER CXXXVIII.—The sixty different Samvatswras and the good or evil results thereof 547
CHAPTER CXXXIX.—The drugs and articles of mysterious virtues 549
CHAPTER CXL.—The names of the thirty-six polyglot medicinal drugs 551
CHAPTER CXLI.—The medicinal or curative incantations ... 553
CHAPTERS CXLII AND CXLIII.—The process of worshipping the goddess Kuvjika 556
CHAPTER CXLIV.—The rites of Shodanyasa 563
CHAPTER CLXV.—Trikhandi Mantras 571
CHAPTER CXLVII.—The rite of Shadanga Nyasa ... 578
CHAPTER CXLVIII.—The penance which grants victory in war 580
CHAPTER CXLIX.—The different Manus and their periods ... 582
CHAPTER CL.—The tenets of faith and the laws of conduct during different Manwantaras 586
CHAPTER CLI.—The conduct of a Brahmana 589
CHAPTER CLII.—The rites and ceremonies of a house-holder 590
CHAPTER CLIII.—The various forms of marriage... ... 592
CHAPTER CLIV.—The various daily rites 595
CHAPTER CLV.—The substances for purifying house-hold goods 598
CHAPTERS CLVI and CLVII.—The nature and period of impurity. 600
CHAPTER CLVIII.—The period of impurity upon a miscarriage of a fœtus 608
CHAPTER CLIX.—The condition of a person after death ... 615
CHAPTER CLX.—The duties of a Yati 617
CHAPTER CLXI.—The characteristic features of the life o a Yati. 617
CHAPTER CLXII.—The various Codes of Dharmasastras ... 622
CHAPTER CLXIII.—Sraddha Kalpa 624
CHAPTERS CLXIV and CLXV.—Sacrifice in honor of the guardian deities of the planets 629
CHAPTER CLXVI.—The five virtues of men 634
CHAPTER CLXVII.—The process of performing Graha-Yajna 636
CHAPTER CLXVIII.—Interdicted rites and foods 641
CHAPTER CLXIX.—The atonement for sins 645
CHAPTER CLXX.—The penances for deadly sinners ... 649
CHAPTERS CLXXI and CLXXII.—The most mysterious of the sin expiating rites 654

CHAPTER CLXXIII.—The different acts of atonement ... 659

CHAPTER CLXXIV.—The atonement for a sin due to an omission of worshipping an idol 665

CHAPTER CLXXV.—The fasts, ceremonies and penances ... 668

CHAPTER CLXXVI.—The Vratas which should be performed during the first phase of the Moon's wane or increase 675

CHAPTER CLXXVII.—The Vratas to be performed on the day of the second phase of the Moon's wane or increase 677

CHAPTER CLXXVIII.—The Vratas which should be performed on days of the third phase of the Moon's wane or increase 679

CHAPTER CLXXIX.—The Vratas of the fourth phase ... 684

CHAPTER CLXXX.—The Panchami-Vrata 685

CHAPTER CLXXXI.—The Shasthi-Vrata 686

CHAPTER CLXXXII.—The Saptami-Vrata 687

CHAPTER CLXXXIII.—The Asthami Vrata 687

CHAPTER CLXXXIV.—The worship of the Eight Matris on the eighth day 689

CHAPTER CLXXXV.—The Vratas to be performed on the ninth phase 692

CHAPTER CLXXXVI.—The Dashami Vratas 694

CHAPTER CLXXXVII.—The Vratas to be performed in days of the eleventh phase 695

CHAPTER CLXXXVIII.—The Vratas to be performed days of the twelfth phase 696

CHAPTER CLXXXIX.—The Shravana Dvadashi Vrata ... 699

CHAPTER CXC.—The Vrata which is complementary to all other Vratas 701

CHAPTER CXCI.—Trayodashi Vratas 702

CHAPTER CXCII.—The Vratas to be performed on days of the fourteenth phase 704

CHAPTER CXCIII.—The Shivaratri Vrata 705

CHAPTER CXCIV.—The Ashoka Purnima Vrata 706

CHAPTER CXCV.—Vratas under various asterisms ... 707

CHAPTER CXCVI.—The Nakshatra Vratas 709

CHAPTER CXCVII.—The *Divasa* Vratas (during day) ... 713

CHAPTER CXCVIII.—Monthly vows 714

CHAPTER CXCIX.—Ritu Vratas or Season vows 716

CHAPTER CC.—The vow for illuminating a divine edifice ... 718

CHAPTER CCI.—The nine-fold Propitiation 721

CHAPTER CCII.—The worship of Hari... 724

CHAPTER CCIII.—The fruits acquired by a man for worshipping Hari 727

CHAPTER CCIV.—The vow of monthly fasting 730

CHAPTER CCV.—The king of all the vows 732

CHAPTER CCVI.—The worship of the holy sage Agastya ... 734
CHAPTER CCVII.—The practice of the Kaumuda Vrata ... 736
CHAPTER CCVIII.—The process of making gifts on the occasion of Vratas 737
CHAPTER CCIX.—The piety accruing from making various Vratas 739
CHAPTER CCX.—The sixteen great gifts 746
CHAPTER CCXI.—The gift of cows and buffaloes... ... 751
CHAPTER CCXII.—The gifts made in different months ... 758
CHAPTER CCXIII.—The gift of the whole earth ... 763
CHAPTER CCXIV.—Nadichakra or the system of veins, nerves, and arteries 765
CHAPTER CCXV.—The *Omkar* Mantra 769
CHAPTER CCXVI.—The Gayatri Mantra 775
CHAPTER CCXVII.—The use of the Gayatri Mantra for worshipping the phalic emblem 777
CHAPTER CCXVIII.—The duties incidental to a sovereignty... 779
CHAPTER CCXIX.—The Mantras to be used on the occasion of the installation of a king 783
CHAPTER CCXX.—The duties of a king 788
CHAPTER CCXXI.—The duties of the servants of a king ... 792
CHAPTER CCXXII.—The sites and constructions of forts 794
CHAPTER CCXXIII.—The system of administration ... 796
CHAPTER CCXXIV.—The duties of a king in the female apartment 800
CHAPTER CCXXV.—The duties of a king towards the roya princes 804
CHAPTER CCXXVI.—The acts of a man through the innate forces of his nature 807
CHAPTER CCXXVII.—The Code of Criminal Laws ... 810
CHAPTER CCXXVIII.—The occasion for an expedition 818
CHAPTER CCXXIX.—The nature and significance of dreams 820
CHAPTER CCXXX.—The auspicious signs for an expedition ... 823
CHAPTER CCXXXI.—Birds unfolding the good or the evil fate 825
CHAPTER CCXXXII.—Portends presaging danger to a besieging army 829
CHAPTER CCXXXIII.—The conditions of journey ... 833
CHAPTER CCXXXIV.—The nature of penalties 836
CHAPTER CCXXXV.—The daily duties of a king ... 839
CHAPTER CCXXXVI.—The weekly duties preceding the day of march 842
CHAPTER CCXXXVII.—The prayer to Indra 848
CHAPTER CCXXXVIII.—The Royal duties as disclosed by Rama to Lakshmana 851

CHAPTER CCXXXIX.—The seven factors of government ... 853

CHAPTER CCXL.—The balance of power. How to treat with the neighbouring kings 858

CHAPTER CCXLI.—The utility of diplomacy 863

CHAPTER CCXLII.—The arrangement of the various divisions of the army 871

CHAPTER CCXLIII.—The art of divining the character and the good or the evil fate 880

CHAPTER CCXLIV.—The characteristics of women ... 883

CHAPTER CCXLV.—The formation of various royal implements 884

CHAPTER CCXLVI.—The characteristics of the different classes of gems 887

CHAPTER CCXLVII.—The characteristics of a homestead ... 889

CHAPTER CCXLVIII.—The realization of heart-felt desires ... 893

CHAPTER CCXLIX.—The science of archery 894

CHAPTER CCL.—The worship of arms 897

CHAPTER CCLI.—The use of arms on horse-back and riding animals 899

CHAPTER CCLII.—The thirty-two sorts of military art ... 900

CHAPTER CCLIII.—The institution of law-suits 902

CHAPTER CCLIV.—Debts and their repayment 910

CHAPTER CCLV.—The citing of witnesses in a legal matter ... 915

CHAPTER CCLVI.—The partition of properties 921

CHAPTER CCLVII.—The settlement of boundary disputes ... 926

CHAPTER CCLVIII.—The punishment for abusing the deformed and for singing lampoons 932

CHAPTER CCLIX.—The rites and ceremonies described in the Vedas 943

CHAPTER CCLX.—The verses of the Yajurveda and the rites where they are to be used 954

CHAPTER CCLXI.—The rites and Mantras of the Sama Veda 966

CHAPTER CCLXII.—The rites and Mantras of the Atharvan Veda 968

CHAPTER CCLXIII.—The Suktas as contained in each of the Vedas 972

CHAPTER CCLXIV.—How to ward off the dreadful visitations of Nature 976

CHAPTER CCLXV.—The ceremonial ablutions in general ... 979

CHAPTER CCLXVI.—The ablution for exercising the malignant spirit Vinayaka 982

CHAPTER CCLXVII.—Maheswara Ablution 984

CHAPTER CCLXVIII.—The celebration of the king's birth-day 987

CHAPTER CCLXIX.—The Mantras for consecrating the royal umbrella 991

CHAPTER CCLXX.—The incantation of Vishnu Panjaram ... 995

CHAPTER CCLXXI.—The two divisions of the Vedic Mantras 997

CHAPTER CCLXXII.—An account of Brahma, Padma, and Varaha Puranams 999

CHAPTER CCLXXIII.—The dynasties of the solar and lunar races 1003

CHAPTER CCLXXIV.—The names of kings who belonged to the lunar race 1006

CHAPTER CCLXXV.—An account of Yadu's family ... 1009

CHAPTER CCLXXVI.—An account of Krishna's family and deeds. 1013

CHAPTERS CCLXXVII AND CCLXXVIII.—The lunar race continued 1016

CHAPTER CCLXXIX.—The system of medicine propounded by the holy Dhanwantari 1021

CHAPTER CCLXXX.—Organic, Mental, Extraneous and Functional diseases 1028

CHAPTER CCLXXXI.—Indian Pharmacopeia 1033

CHAPTER CCLXXXII.—Hygenic effects of different trees and shrubs planted around the dwelling of a man 1037

CHAPTER CCLXXXIII.—Medicines for infantile dysentry or for all diseases brought about by the vitiated state of mother's milk ... 1038

CHAPTER CCLXXXIV.—The *Omkar* Mantra giving longevity 1044

CHAPTER CCLXXXV.—Infallible celestial medicines as disclosed by the Rishi Atreya 1046

CHAPTER CCLXXXVI.—Medicines which can avert death, or increase the duration of life 1054

CHAPTER CCLXXXVII.—The excellence of elephants and the diseases to which they are subject 1057

CHAPTER CCLXXXVIII.—Diseases of horses and rules for managing them. 1060

CHAPTER CCLXXXIX.—The ominous marks in the body of a horse 1065

CHAPTER CCXC.—The religious rites which should be performed for the good of the stud 1071

CHAPTER CCXCI.—The rite for bringing peace on elephants... 1072

CHAPTER CCXCII.—The rite which is beneficial to the cows ... 1075

CHAPTER CCXCIII.—The Mantras which grant all creature comforts 1081

CHAPTER CCXCIV.—The different species of snakes : the time when poison increases in them 1087

CHAPTER CCXCV.—The mode of treatment by incantations in a case of snake-bite 1092

CHAPTER CCXCVI.—The rite of five groups of ceremonies called Rudra Vidhanam 1098

CHAPTER CCXCVII.—The worship of Rudra 1100

CHAPTER CCXCVIII.—The treatment of Gonasa snake-bite... 1102

CHAPTER CCXCIX.—The mystic rites which prevent the diseases imperilling the life of a child in the lying-in-Chamber ... 1105

CHAPTER CCC.—The Mantras destroying the baneful influences of malignant stars 1114

CHAPTER CCCI.—The worship of the various Ganas ... 1121

CHAPTER CCCII.—The principal Mantras sacred to the lord of heaven 1123

CHAPTER CCCIII.—The hour when the vital spark of a man would be extinguished 1127

CHAPTER CCCIV.—The Mantras sacred to the God Shiva ... 1130

CHAPTER CCCV.—The recitation of the fifty names of Vishnu... 1134

CHAPTER CCCVI.—The incantations for stupefying the faculties of adversaries 1137

CHAPTER CCCVII.—The Mantras by which the three worlds can be enchanted 1140

CHAPTER CCCVIII.—The Mantram sacred to the goddess of fortune 1145

CHAPTER CCCIX.—The Mantra for worshipping the goddess Tvarita who grants enjoyment of earthly comforts and salvation after death. 1150

CHAPTER CCCX.—The worship of the goddess Tvarita by which one can enjoy all comforts in this life 1153

CHAPTER CCCXI.—The rite of initiation with a mystic diagram 1159

Chapter CCCXII.—The incantations by which one can acquire learning 1165

Chapter CCCXIII.—The process of worshipping the god Vinayaka. 1168

Chapter CCCXIV.—The Mantras for the goddess Tvarita ... 1173

Chapter CCCXV.—The spells which stupefy the intellectual faculties of a man 1176

Chapter CCCXVI.—The Mantra for realizing one's all desires ... 1179

Chapter CCCXVII.—The Prasada-Mantra of Shiva... ... 1180

Chapter CCCXVIII.—The same Mantra continued 1184

Chapter CCCXVIX.—The worship of the Goddess of Learning ... 1186

Chapter CCCXX.—The mystic diagram of Sharvato-Bhadra Mandalam 1188

Chapter CCCXXI.—The ceremony of Astra-Yajnam ... 1194

Chapter CCCXXII.—The bliss of the same Mantra 1196

Chapter CCCXXIII.—The Mantra for curing diseases and warding off death 1199

Chapter CCCXXIV.—The peace-giving rite of Shiva-Shanti ... 1204

Chapter CCCXXV.—The Rudraksha seeds 1209
Chapter CCCXXVI.—The worship of the goddess Uma ... 1212
Chapter CCCXXVII.—The worship of the regents of the religious vows 1217
Chapter CCCXXVIII.—The Rules of Prosody 1219
Chapter CCCXXIX.—The metre of the Divine Gayatri ... 1220
Chapter CCCXXX.—The metre Jagati 1221
Chapter CCCXXXI.—The metre Utkriti 1223
Chapter CCCXXXII.—Vrittas or metres regulated by the number and position of syllables in each quarter 1226
Chapter CCCXXXIII.—Ardha-Sama Vrittam or half-equal metres. 1228
Chapter CCCXXXIV.—Yati or the pause in reciting a verse ... 1229
Chapter CCCXXXV.—Miscellaneous metres 1233
Chapter CCCXXXVI.—The science of pronounciation and laws of euphony 1234
Chapters CCCXXXVII. TO CCCXXXIX—Rhetoric, or figure of speech 1236
Chapter CCCXL.—The four different styles 1249
Chapter CCCXLI.—The different parts and members of the body. 1250
Chapter CCCXLII.—The characters and lessons of the drama ... 1251
Chapter CCCXLIII.—Anuprasa or a alliteration 1257
Chapter CCCXLIV.—The figure of speech which is related to the sense 1260
Chapter CCCXLV.—The artistic arrangement of words in a sentence 1270
Chapter CCCXLVI.—The point of excellence in a Poem ... 1272
Chapter CCCXLVII.—The defects of a literary composition ... 1275
Chapter CCCXLVIII.—Lexicon of mono-syllabic words ... 1279
Chapter CCCXLIX.—Different kinds of dissolution 1283
Chapter CCCL.—Spiritual dissolution 1287
Chapter CCCLI.—Physiology 1291
Chapter CCCLII.—Hells and the passage of the soul described 1294
Chapter CCCLIII.—The eight auxiliary factors of Yoga ... 1299
Chapter CCCLIV.—The process of Pranayama, &c., ... 1304
Chapter CCCLV.—Dhyanam or meditation 1306
Chapter CCCLVI.—Dharana or the faculty of retaining in the mind. 1310
Chapter CCCLVII.—Samadhi 1313
Chapter CCCLVIII.—The knowledge of Brahma 1317
Chapters CCCLIX & CCCLX.—The attributes of Brahma ... 1322
Chapter CCCXI.—Non-Dualism 1326
Chapter CCCLXII.—The Synopsis of the Geeta 1333
Chapter CCCLXIII.—The summary of Yama Geeta ... 1339
Chapter CCCLXIV.—An account of Agni Purana 1342

CHAPTER CCLXXIX.

SAID THE GOD OF FIRE:—Now I shall deal with the system of medicine, as propounded by the holy Dhanvantari to his disciple Sushruta, and which contains remedies that are potent enough to bring the dead again to life.

SUSHRATA said:—Describe me incantations and medicinal remedies which are infallible in curing maladies, peculiar to men, horses and elephants, and those remedial measures also which act as elixirs of life and are possessed of the virtue of reviving lost vitality, or of bringing the dead again to life.

DHANVANTARI said;—A physician, attending a patient laid up with fever and fasting in consequence, should prescribe for him such inocuous diet, as Manda of fried paddy (fried paddy boiled and made into a sort of gruel) and boiled water, so as to keep up his strength.

Boiled water alone is sufficient in many cases, to allay thirst and heat. In a case of simple intermittent, or inflamatory fever, not marked by any complications, the physician should prescribe a potion, composed of the decoctions of Musta, Parpataka, Ushira, Sandal, Udichi, and Nagara, or a mixture composed of the three official barks, known as the Tritvacham. At the subsidence of symptoms which mark the peculiar deranged humour which had brought about the paroxysm, the physician should cause the proper medicated oil to be rubbed over the body of the patient, or prescribe purgatives for the cleansing of his system, as the case might be. Old and matured grains of Nivara, Yastika, red Shali, Pramodakas, or barley in any shape, as well as the pulse Mudga, Masura, Gram, Kulattha, cooked with Kustha, and such fruits and vegetables as pomegranates, Patolas,

Nimvas, Narakas, Karkotas, Katholvakas, may be safely used by a patient laid up with fever, both during a paroxysm and at his convalescene (1—7).

In a case of internal hœmorrhage (such as Hæmoptysis or Hæmatemesis) emetics should be prescribed, where the seat of the complaint would be situated above the region of the waist; whereas purgatives should be prescribed where the seat of the disease would be anywhere below that line. A potion composed of the drugs known as the Sadangas with the exception of Shunti, may be given for internal use as well, and the patient should live on a diet composed of powdered barley, wheat, fried paddy, barley, Shali rice, Masura pulse, Muga, and Chanaka treated with the drug Kustha (8—10).

Small grapes dressed in milk and clarified butter, as well as Vrishorasa mixed with honey, are safe cures for cases of chronic dysentry, in which grains of old and matured Shali rice, should form the staple food of the patient. A man, suffering from any of the intestinal tumours, should carefully avoid wet, though boiled rice, as well as articles that vitiate the vital wind. His food should be composed of hot and boiled rice, mixed with the decoctions of Lodhra-bark. Likewise a man suffering from any sort of abdominal dropsy, should eat Vatya with thickened milk, or Vastuka fried in clarified butter, the diet for such a person being rice boiled of Shali paddy and preparations of wheat and barley in general, and such articles as wheat, Shali rice, Mudga pulse, and Bramharaksha, Catechu, the Nimva fruits, Dhatri and Nutmeg. Patola, juice of Matulanga, lime, Jati-fruits, dried radishes and Saindhava salt, should largely enter into the composition of food intended for a leper, while his drink should consist of the washings of Catechu. Likewise a leper should largely drink of a potion containing the washings of Mudga, or Masura pulse, or such nutritious beverage, as essence of meat with the juice of Nimva and Parpata herb. A paste

composed of Vedanga, Muricha, Musta, Kustha, Lodhra, Suburchika, Manashila and Valeya and the urine of a cow, should be deemed as the one of the best remedies for this dreadful scourge of human body (11—16).

Apupa, Kustha, Kulmasha and barley are beneficial to a man suffering from an attack of Gonarrhœa, while his diet should consist of Mudga pulse, Kulattha, preparations of barley, and matured Shali rice. Similarly the diet of a consumptive patient, should consist of pot herbs that are bitter and moisture-soaking in their effects, as well as oil pressed out of the seeds of sesamum, Shirgruka, Vibhitaka, Ingudi, Mudga, barley, wheat, boiled rice made from grains matured in the granary, at least for a year, and the juice of Jangala. The asthmatic should take Kulattha, and Mudga pulse prepared with Rasna and bird's flesh, or bird's flesh (Viskiras) cooked with curd, pomegranate, honey, juice of Matalanga, lime, and grapes, and wheat, barley, or boiled Shali rice, with all husks and extraneous matter carefully exempted (17—21).

A decoction of the drugs, known as the Dasha Mula, Vala, and Rasna boiled with Kulattha, should be administered in a case of hiccough or difficult breathing. A man, suffering from an ædematous swelling (shotha) in any part of his body, should take dry radish, and roots of Kulattha boiled in the juice of Jangala, and live on a diet composed of preparations of barley, wheat and matured Shali rice; treated with Ushira. In the alternative, he should take a food in whose composition treacle would largely enter, or treacle and Nagara together. Whey and Chitraka, taken together, should be deemed as one of the surest cures for an attack of Chronic Dyspepsia (Grahini). Old wheat, Shali rice, essence of meat, Mudga pulse, Amalaka, Date fruits, grapes, jujubes, clarified butter, milk, the bitter soup known as the Shukta, Nimva, Parpataka, Vrisha, whey and Garlic, are always beneficial to a patient, laid up with Gout or Rheumatism (22—26).

Purgatives should be given to patients suffering from diseases of the heart, while preparations of Pipul should be administered to those who are afflicted with hiccough, through the medicine of cold water and washings of whey. In diseases which are the outcome of an excess of wine, wine mixed with Souvarcha salt, should be given in small, but repeated, doses. A man, suffering from an ulcer, should take milk containing honey and washings of shellac. A man suffering from any sort of wasting diseases, should take special care to improve his appetite, and take essence of meat every day, whereby he would get rid of his malady. The diet in such a case should consist of Shali rice, seeds of Nivara and such like light-food at the beginning (27—29),

A similar diet should be observed by a patient suffering from piles, and washings of whey should be substituted for his ordinary drink. The patient should take decoction of Musta every day, and plaster the polypus over with a paste of Haridra (turmeric) and Chitraka, while the diet should largely consist of preparations of barley, Shali rice, and Souvarcha salt. Thickened milk mixed with clarified butter and juice of Sugar-cane, and Esvaru, should be given in the case of a renal stricture, while Mandas containing mild wines may be given as drink. Fried paddy, powdered barley, honey, meat roasted on a stick, bringel, gourd, Shikhi, and wine are anti-phlegmatic in their effect, and are good medicines for an attack of simple cold. Boiled rice made of Shali paddy, or a mixture of milk and water made lukewarm, or boiled, should be deemed as the best allayer of thirst, while a pill made of treacle and pasted Musta kept in the mouth, would produce the same effect, (30—34).

Cakes made of barley, together with dried Radishes, Patolas, Pot-herbs, and seeds of common canes, should form the diet of a man afflicted with an abscess on his femoral region. A man suffering from Elephalus, should live on a diet composed of Mudga, Adaka, Masura, prepared

with lemon juice, Saindhava salt, clarified butter, juice of grapes, Shunthi, Amalaka, Kolaja, old wheat, barley and Shali rice, refined sugar, small grapes, and pomegranates. Similarly in a case of Rheumatism, the diet should consist of red Yasthika, wheat, barley, Mudga, Kakumachi, the tender shoots of cane creepers, Vastuka, Souvarcha salt, honey and distilled water. Clarified butter prepared with the juice of Durva grass, may be administered in all diseases which affect the cavities of the nostrils, while oil prepared with the juice of Bhringaraja or that of the Dhatri, should be taken as snuff in all diseases of the head (35—40).

O thou twice-born one, the man who suffers now and then from painful toothache, or whose gums swell and bleed at the least pressure, should make it a point not to take anything hot, but wash his mouth with a handful of sesamum-oil every morning, which would set the teeth, even if moving and loose, firmly in their sockets. Similarly, powder of Vidanga taken with the urine of a cow, should be known as a strong vermifuge. Clarified butter mixed with the juice of Dhatri fruit (Umbalic Myrobolam) is the best unguent known for all sorts of headaches and diseases of the head. The diet in such cases should consist of warm but soothing substances. Similarly the urine of a goat should be deemed as the best remedy for suppuration of the ears, while the warm essence of oysters, should be used in all sorts of painful inflamation the inner ear (41—44).

Buds of Mallika, shellac, sandal, and Girimrit should be plastered over a piece of linen, which should be inserted into an open wound or ulcer, for its gradual filling up. The Vyosha mixed with the drugs known as the Triphala, nitrate of copper, and water, as well as Rajanjanam, should be deemed as a panacea for all ocular complaints. The same substance fried in clarified butter and pasted on a slab of stone with shellac, Kansika and Saindhava salt, should be deemed as beneficial to all sorts of eye-diseases, charac-

terised by profuse lacrymation and obstruction of vision in its consequence. A plaster of Girimrit, and sandal should be applied over the external eye, where the derangement would be local, and confined to that part of the organ only. Internally the washings of Tripbala may be administered conjointly with the local remedies prescribed above (45—48).

A man seeking a long life, should take a mixture of honey and clarified butter every night. Similarly thickened milk and clarified butter, boiled with the juice of Shatavari, are known to act as a strong elixir of vitality. Similarly Kalamvikas and Masas taken with thickened milk and clarified butter, act as a potent nerve-tonic. The same drugs used with the juice of Madhuka, bring vigour to an used up frame and arrest premature old age, and vouchsafe a complete cure of all senile decay. Oil prepared with Rasna and Sahachara is beneficial to persons suffering from a fever, due to deranged condition of the vital wind. Cold food should be carefully avoided by a person suffering from an abscess, while his diet should consist of articles that do not give rise to excessive phlegm by their chemical reaction (49—53).

Poultices of fried barley as well as Amla, should be applied over a boil or an abscess, to bring it to a definite head, and to accelerate the process of suppuration and spontaneous bursting. Pulverised Nimva leaves should be used to dress up, and set up a process of granulation in, an incised wound or boil. Needles should be used to sew any incision requiring its use, and the cicatrix left after its healing, should be treated with the pulverised Nimva leaves as above. Leaves of Palmyra and Nimva trees are the best hair vigours, while the same effect may be brought about by an use of the medicated clarified butter prepared with barley, etc. (54—56).

A fumigation of the part with the fumes of the juice of Shikhi leaves, as well as a plaster of Palasha seeds pasted in the juice of Arka or Shikhi plant, should be deemed

as a very effective cure for scorpion-bite. The drugs known as the Krishna or Shiva may be added to the receipe above laid down, according to the virulence of the poison retained in the wound, and the dreadful nature of the bite. A draught composed of treacle, Patola, sesamum-oil, and the juice of Arka plant, should be administered to a man bitten by a rabid dog, which would arrest the development of all subsequent symptoms peculiar to Hydrophobia. Similarly powdered roots of Tanduleya, administered through the medium of clarified butter, should be deemed as an effective remedy for bites of spiders and poisonous insects. Even cases of snake-bites had been successfully treated with the abovesaid potion, and the most virulent snake-poison had been known to have been entirely eliminated from the system, by means thereof. A paste composed of Sandal, Padmaka, Kustha, Satamvu, Ushira, Patola, Nirgunthi, and Shuriva, is a potent remedy for all sorts of insect-bites (57—61).

O thou twice-born one, treacle with Nagaraka should be deemed as a strong eliminator of phlegm, accumulated around the forehead, or in the region of the cranium. Oil or clarified butter should be used in injections or in passing enemas. Fire is the best sweating agent known, while water is the best benumber or arrestive. Enema, Syringe, emetics, and purgatives should be respectively used in complaints marked by a preponderance of wind, bile and phlegm (62—63).

—:o:—

CHAPTER CCLXXX.

DHANVANTARI said:—Diseases are usually grouped under the following heads,—such as Organic, Mental, Extraneous and Functional. Diseases, such as Fever and Leprosy fall under the first head of ailments, while anger, envy, etc, are classed as mental derangements. Diseases which owe their origin to any extraneous cause, such as hurt, etc., are known as the Agantukas, while the functional disorders are such as may be best illustrated by thirst, or any other sort of Inflamatory Fever (1—2).

O Sushruta, treacle, clarified butter, salt, bits of gold and cakes should be given to a Bramhana on a Sunday, for the prevention of all organic and extraneous diseases. Similarly by making over to a Bramhan, a vesselful of unguent on a Monday, a man is sure to enjoy an immunity from all sorts of diseases. Vessels, full of oil, should be given to a Bramhana on a Saturday in the month of Ashvina. The giver should also provide a feast for the Bramhanas, composed of boiled rice and clarified butter, and bathe the phalic emblem of the god Mahadeva, in a composition of water and clarified butter, whereby he would be free of all ailments, and enjoy a sound health to the last day of his life. Bunches of Durva grass, dipped in the composition known the Tri-Madhu, should be cast as oblations into the sacrificial fire, by reciting the Gayatri Mantra. The patient, after the period of his convalescence, should bathe under the auspices of the asterism under which he had contracted the disease, and offer oblations to the gods. A recitation of the psalm, known as the Vishnu Stotra, should be deemed as an efficient cure for all sorts of mental aberrations (3—6).

O Sushruta, hear me discourse on the three cardinal

principles of human system, known as the Vata (wind), Pitta (bile) and Kapha (phlegm), and the seven component principles which enter into the making of the human frame. The food (Annam) taken by a man, after being fully digested in the intestimes, serves two distinct and different purposes. A part of the assimilated chyle contributes to the formation of urine, perspiration, fœces, and the slimy mucus that is formed within the nostrils, etc., whereas the other part is transformed into the serum, the anterior condition of blood. The serum then in its turn, is again transformed into blood, out of which tissues of muscles or flesh, are made. Similarly fat is made out of flesh, out of fat bone, out of bone semen, and out of semen strenghth and attachment are made (7—9).

A physician in attending to a patient, should take into consideration the nature of the country, the season during which the disease had been contracted, the strength, stamina and the peculiar temperament of the patient, as well as the nature of the disease he has been suffering from, and the virtues and potency of the remedial measures to be used in that particular case. The treatment should be commenced under the auspices of favourable asterisms, and days marked by violent planets and baneful stars, should be carefully avoided. O thou, the wise one, the god Hari, the sun, the moon, the gods, and the cow, should be worshipped before administering the medicine; and the following prayer should be read. "May the gods Bramha, Daksha, the Ashvins, the Rudras, Indra, the Earth-goddess, the sun, the moon, the wind, the fire, the holy sages, the medicinal drugs, the ghosts, and malignant spirits preserve thee. May the medicine act as the vital elixir (Rasayana) prepared by the Rishis, as the nectar used by the celestials, and as the ambrosia eaten by the good serpents" (10—14).

A country abounding in trees, swamps, or marshy pools, is known as an Anupa country, a residence wherein produces a deranged condition of the vital humours, known as the

wind and the phlegm. A country possessing features contray to what have been described in the preceding line, is called a Jangala, while a country containing woods and waters in a moderate proportion, is called a Sadharana (ordinary) country. A country of the Jangala class, should be deemed as an excessively billious one (15—16).

Things which are dry and cooling in their effects, tend to promote an accumulation of vital wind in the system; while things that are hot, such as the three sorts of astringents, tend to promote a copious secretion of bile, whereas things that are sweet, cooling and non-irritant, tend to augment an accumulation of phlegm. These humours are increased by using articles that are possessed of like virtues, while they are abated by using things of contrary virtues. Things which have a saline or acid taste, should be deemed as phlegm-making and accordingly pacifiers of the deranged or increased humour of wind, similarly articles which have a pungent, acid or a saline taste, should be deemed as bile-making, while things that are bitter, sweet, or astringent (Kashaya) in their taste, should be deemed as antibillous. The virtues ascribed to each of the individual tastes above referred to, do not belong to them *per se*, but are produced by their chemical change or reaction (17—20).

O Sushruta, things that are hot and stimulating in their effects, are antidotes for a deranged condition of wind and phlegm, while things that are cooling in their properties serve as antibillous. Drugs exert their peculiar virtues not according to their tastes, etc., but according to their essential nature (21).

Phlegm is accumulated in winter, reaches its climax and makes itself manifest in spring, and is subsided in the summer months. Similarly, O Sushruta, wind is accumulated in summer, exhibits its peculiar symptoms mostly in the nights of the rainy season, and is subsided in autumn. Bile is accumulated during the rains, produces its charac-

teristic symptoms in autumn, and is subsided in fore-winter. The three seasons such as the Rain, etc., should be deemed as the Visargas. The moon during the three seasons, such as the rain, etc., materially affects the earthly sap, and produces the juice of different tastes, such as acid, saline, and sweet. Similarly during the three successive seasons of autumn, etc., it affects the earthly sap and gives rise to different tastes in different articles. As the duration of night increases, the intensity of each of the tastes increases in succession, and the strength of men increases in conjunction therewith; whereas it wanes with the waning of the duration of night. The three successive stages of the life of a man, as well as those of the entire length of the day (inclusive of night), is respectively marked by the preponderance of the three vital humours, such as the wind, the bile and the phlegm. These humours are supposed to have been accumulated before the time of their preponderance (when they exhibit their characteristic symptoms) and to have been subsided thereafter (22—30).

O thou twice-born one, all diseases are either to an overloading of the stomach, or to an absence or insufficiency of food, as well as to an artificial restraining of the impulses of eructation, micturation, etc. Only a two-third portion of the entire cavity of the stomach, should be crammed with food, the rest should be left empty for the working of the humour of wind. A remedial measure is nothing but an agent (drug etc.,) which operates contrarily to a cause or to a set of causes, that has or have engendered the disease (31—34).

O Sushruta, though the parts of the body which are above or below the umbilical region, as well as the regions of the pelvis and the anus, are ordinarily supposed to be the repositories of the humours of wind, bile and phlegm, still the wind courses freely all through the system. The heart is situated in the upper part of the trunk, and is supposed to be the seat of the mind. A man of windy temperament,

becomes garrulous with a thin, wry frame, and scanty hairs, and of regular appetite, such a man fancies himself as coursing through the wind in sleep. A man of billious temperament becomes irritable, perspires copiously, is overfond of sweets, and sees flames of fire in dreams. The hairs of such a man become untimely tinged with grey. A man of phlegmatic disposition, is a man of regular build, with glossy hairs and clear complexion, and sees large sheets of clear water in sleep (35—39).

O thou foremost of human beings, men of different temperaments are again sub-divided into the three classes of Satvika, Rajasika and Tamasika, according to their individual propensities (40).

The disease known as the Hæmoptysis (Rakta Pitta) is usually ascribed to excessive seminal waste by coition, or to an attempt to lift a heavy load which is beyond one's capacity. A mess of sordid rice, as well as an indulgence in grief, is sure to be followed by a derangement of the wind. O thou twice-born one, a long journey, partaking of food which is alkaline in its reaction, and fear, are followed by a deranged condition of the bile. Similarly the phlegm of a man who is in the habit of drinking water in large quantities, or of sleeping after meal in the day time, or of taking boiled rice soaked in water, or of leading a sedentary life is sure to be deranged. The characteristic symptoms of deranged wind, are pain in the joints, bitter taste in the mouth, dryness of the lips, perched condition of the region of the palate, yawning, and goose-flesh. Similarly a deranged state of bile is marked by yellowness of the eyes, nails, and veins, bitter taste in the mouth, thirst, heat, and a burning sensation of the skin. Similarly a disordered state of phlegm is followed by a general sense of langour, heaviness of the limbs, shivering, sweet taste in the mouth, and a longing for heat or warm touch. Warm rice, lubrication, emollient food in general and draughts of oil would be

deemed as effective cures for deranged wind, while the use of clarified butter, and thickened milk and basking in the moon beam, should be deemed as antibillious in their effects. Physical exercise, medicated oil of Triphala, and honey, should be deemed as the antidote of a deranged condition of phlegm. A recitation of the hymn to Vishnu, should be deemed as a safe cure for all sorts of distempers (41—48).

——:o:——

CHAPTER CCLXXXI.

DHANVANTARI said:—Now I shall deal with the nature of the herbal extracts, which are usually used in the preparations of our Pharmacopeia. A physician who understands well the properties of these herbal extracts, as well their potency and the altered virtues which they acquire through chemical reaction, should be employed to attend to a king. The extracts having a sweet, acid, or saline taste, should be deemed as belonging to the Somaja Class, whereas those that are pungent, bitter, or brackish, should be deemed as appetisers. O thou possessed of powerful arms, a thing may acquire three different tastes by a process of chemical reaction, such as the bitter, the acid, and the saline. Drugs are again divided into two classes according as they exert stimulating or soothing virtues (Ugra and Shita) (1—3).

O thou foremost of the twice-born ones, the potency of the medicine should be considered in each individual case, and the dose should be regulated accordingly. Things which taste sweet, brackish, or bitter, should be deemed as soothing in their properties, the rest being Ushnavirja (stimulating). A Drug, though possessed of a taste, which is soothing in its effect, may, like the bitter Guduchi, exert a stimulating virtue

in combination with any other bitter drug. Similarly a drug of a heat-making or Kashaya taste, may exert a soothing influence through a process of chemical change. Meat which is ordinarily sweet, may exercise a stimulating effect. Drugs or articles of a saline or a sweet taste, exercise a soothing effect through reaction, while acid substances become heat-making when they undergo a chemical change (4—7).

In preparing decoctions (Kashyayas), the drugs should be boiled in water, sixteen times their actual weight, and should be kept boiling until a quarter part of the water is evaporated. This rate should be followed where no special measures would be given. In preparing medicated oils, the decoction of drugs should be mixed with oil instead of water, which should measure four times the weight of the oil under preparation. Then the decoction should be kept evaporating until the oil is entirely freed of the last particle of added water (decoction), and then the drugs (such as Gandha Dravyas) should be gradually mixed with it (8—11).

O Sushruta, I have dealt with the process of preparing pills and medicated oils. The medicines which are applied on the tongue, as well as expressed juice of drugs should be transparent, and administered in small doses, while decoctions prescribed in our Pharmacopeia, should be possessed of the same qualities as regards clearness, etc., as any herbal extract. Pulverised drugs should be administered in doses, weighing four Pala weights for each official dose of decoction. Such a dose is called a dose of the middling class. O Sushruta, no hard and fast rule can be laid down as regards doses, which are to be determined according to the age, strength, the state of appetite, and the residence of the patient, as well as the nature of the season, in each particular case (12—15).

Articles possessing tastes falling under the category of Soumya, should be mostly deemed as tonics, while sweet articles in general, should be deemed as endued with the

same virtues. Deranged humours are much more deranged by using drugs and articles, which are possessed of similar pathogenetic properties, while they are subdued by articles that exert contrary virtues under similar circumstances. The three physical functions of eating, sleeping, and coition, are essential to a healthy condition of life; but a man should neither entirely abstain from, nor excessively indulge in them, as both such conducts are harmful and injurious to health. A system, any way exhausted or used up, should be built up by means of restoratives, while a person afflicted with obesity, should use depletives to reduce the inordinate bulk of his frame. A man who is neither too fat nor too lean, should take special care of his health, just as he would exhibit symptoms of losing flesh. These are the rules which should be observed in keeping three different types of constitution in normal health (16—19).

Entire abstemiousness, or an over-gratifaction of physical propensities, are the two main sources of all ailments, and hence a man should practise moderation in his food, drink and general habits. The remedial measures in their turn are again grouped under five different heads, such as Rasa (juice), Kalka (cakes or poultices), Shrita (distilled extracts) Shita (cold-drawn juice) and Phant. O thou foremost of human beings, Rasa signifies juice of drugs pasted in a suitable pestle and mortar. Kalka signifies drugs duly cooked and pulverised in a heating pan. Shrita means juice of a drug or a plant distilled out through a process of heating. Shita means a potion, cooled by keeping it exposed to the night wind, while phant means decoction made by boiling a drug on the same day it is administered (20—23).

There are hundred and sixty different modes of rubbing or shampooing the body of a patient, which are equally efficacious in their effects as positive remedial agents, whether mineral or vegetable, and the man (Vahu-Shoundika) who is well skilled in them, may bid fair to be match-

less, as far as the art of healing is concerned A man should observe a regimen of diet which is at once, clean, light and wholesome, so that his appetite might not be impaired. A good appetite is the root of strength and sound health. A lubrication composed of Triphala, Sindhu, Jangala-juice, curd and clarified butter, should be prescribed for a patient suffering from a disease, marked by a highly deranged state of the humour of wind (24—26).

Shampooing of the body is beneficial during the months of summer, while in winter an equilibrium should be tried to be maintained among the different vital humours by means of harmonising medicinal remedies, while in the spring, the unguent above referred to, should be rubbed in the fashion known as the Ulvana. The skin should be first rubbed and lubricated, then the limbs, then the unguent should be rubbed so as to reach down into the tissues covering the bones and the muscles. Then the muscles of the shoulders, arms, thighs, knee-joints, back and the breast, should be firmly rubbed. The joints should be gently expanded, and not pulled out with a rough and violent jerk (27—30).

A man should not take any physical exercise, so long as the food would remain undigested in his stomach, nor just after having drunk water or taken a full meal. A man should not practise gymnastic after the lapse of a quarter part of the day, nor bathe in cold water just after having come out of his gymnasium. Tepid water removes fatigue. A man should never try to suppress his breath. Gymnastic exercises remove cold. Shampooing of a limb subdues the deranged condition of the vitiated local wind. A bath is antibillious in its effect. Warm clothes should be used after a bath. Men who practise gymnastics become enured to hardship, and can stand a considerable amount of heat and fatigue (31—33).

—:o:—

CHAPTER CCLXXXII.

DHANVANTARI said :—Now I shall deal with the hygenic effects of different trees and shrubs planted around the dwelling of a man. The trees known as the Plakshas, should be planted to the east of a dwelling house the vatas on the east, the Mangos on the south, and the Ashvatthas on the west. Thorny shrub should be so planted as to edge the Southern boundary of the ground of a house. The flower garden should be laid out adjoining a dwelling house, or blooming plants of sesamum orientale should be cultivated therein. The trees should be planted after having worshipped the Brahmanas and their sovereign, the moon-god, and under the auspices of the asterisms presided over by the wind god, Prajapati, and the god Vishnu respectively, or of those known as the Mula, the Hasta. and the Drubhas (1—4).

Tanks should be excavated in the garden, and arms of rivers should be made to run into the same. The excavation of tanks, or of artificial reservoirs of water, should be first commenced under the auspices of the asterisms known as the Hasta, the Magha, the Pushya, or under those presided over by the Maitras, the Varunas, and the three Uttaras. The gods such as Varuna, Vishnu. and Parjanya, should be first worshipped and propitiated before the excavation would be taken in hand. Trees such as Aristha, Ashoka, Plantain, Punnaga, Shirisha, Jamvu, Vakula, and Pomegranate, or any other trees carefully planted in a garden, should be watered, each morning and evening, during the summer months, on each alternate day during winter, and at the break of dawn during the rains when the earth would be dry and require watering (5—8).

Asiatic Society, Calcutta
No. 49777 Date 31. 3. 89

Trees planted in rows, twenty cubits apart, should be deemed as the best planted, while those having a space of sixteen or ten cubits left intervening between them, should be deemed as ranking second best in respect of fruitfulness. Trees should be transplanted twelve times, nor should they be planted too close or adjoining each other, in which case, the branches that touch one another, should be lopped off with a chopper, as otherwise they would bear no fruits. In case where barrenness would be apprehended, the leaves and branches of a tree should be sprinkled over with a solution of cold water, saturated with Vidanga, clarified butter, pulverised Mudga, Masha and Kulattha pulse. Similarly a tree sprinkled with a solution of cold water, and clarified butter, becomes laden with abundant fruits and blossoms. A similar result is obtained by manuring the soil with powdered barley, sesamum, and the offal matter of a goat, mixed together and soaked in washings of beef, for seven consecutive nights. A good growth of trees is secured by sprinkling them with the washings of fish. Fish and meat, powdered and mixed with a quantity of pulverised Vidanga, should be sprinkled over a tree by way of a pregnancy-present, or for the purpose of curing it of all distempers (9—13).

——:o:——

CHAPTER CCLXXXIII.

DHANVANTARI said:—A decoction of Sinhi, Shathi, the two sorts of Nishi, and Vatsaka, should be deemed as a sure cure for all types of infantile dysentry, or for all diseases brought about by a vitiated state of its mother's milk. A paste of Shringi and Ativisha mixed with honey, or honey

and pulverised Ativisha alone, should be applied on the tongue of a child, suffering from cough, catarrh or from inflamatory fever incidental thereto. Similarly, extracts of Yastika and Shatapushpi, administered to a child through the vehicle of milk, oil, clarified butter, or thickened milk, tends to improve its complexion, speech, and memory, and to increase its duration of life (1—4).

A decoction of the drug known as the Krishna, treated with the cake of Mridvika, should be known as a strong vermifuge, which proves specially efficacious in a case of infantile worm. The expressed juice of Triphala, and Bhringa, may be added to the receipe above enumerated, and may be administered to a child, suffering from worms in the intestines, through the medium of honey and clarified butter. The expressed juice of Durva grass used as a snuff, is the best specific for bleeding of the nose. Similarly, the expressed juice of garlic, should be administered in all cases of inflamation of the ear. A decoction of Tulam, Ginger, and Jatya, acts as a specific for intestinal colic, and as an absorbent in cases of inflamation of the lower lip. An oil prepared with the decoction of Jatipatra, Phalam, Vyosha, Mutraka, and Nisha boiled in milk, or in the Kalka of Abhaya, should be deemed as the best cure for all diseases of the teeth. A person suffering from tonsilitis, or from an enlargement of the uvula, should gargle his mouth every day, with a decoction of paddy, cocoanut, urine of cow, and Vishva. A person suffering from a scrofulous inflamation of the glands about the neck, or from glandular swellings in general, should snuff every day a quantity of oil, prepared with the cake of Langali and the expressed juice of Nirgunthika. A person suffering from a skin disease, should rub the affected part with a solution composed of cow's urine, and saturated with the juice of Arka, Pallava, Sinhi, and Putika. A continuous exhibition of the medicine, composed of Vakuchi and sesamum for a year, may prove a successful cure for

leprosy. Similarly, the oil of Bhallataka, as well as the oiled Guda-Pindi, is a safe cure for that dreadful disease. A man afflicted with condylomatous growths about the region of the anus, should use a potion composed of whey, saturated with the essence of Jutika, Vanhi, Rajani, Triphala and Vyosha, or should take treacle and Abhaya every day until the polypus would fall off, or become dead or inert. A man suffering from any of the minor sorts of urethral discharges, should drink the decoction of Phala, Darvi, and Visha, or the expressed juice of the Dhatri fruit mixed with the boiled essence of Rajani. The essence of Vasa taken through the medium of Castor oil, is a very efficacious remedy for the form of disease known as the Vata-Rakta, while the drug Pippali should be known as possessed of the virtue of curing enlarged spleens (5—16).

A man suffering from any sort of abdominal dropsy, should drink goat's milk, boiled with the essence of Chavya, Danti, Agni, Vidanga, and Vyosha. Similarly, medicated clarified butter prepared with whey, essence of meat, Granthika, Ugra, Abhaya, Krishna, and Vidanga, should be prescribed in cases of diarrhœa, piles, Jaundice, worms and abdominal tumours in general. A decoction of the drugs, known as the Triphala, Vasa, Amrita, Chireta, taken with honey as an anxiliary potion, should be deemed as a very reliable remedy in a case of Jaundice with œdema. A man suffering from Hæmoptysis, should take with honey a potion composed of the essence of Vasa, Shunthi, Vari, grapes, Vala and Surasa, or the essence of each of the abovesaid drugs separately pressed out and administered (17—20).

A man suffering from Phthisis, should take with honey and clarified butter, a pulverised compund of the drugs, known as the Vari, the Vidari, the three Valas, the Vasakam, and the Shva-Danstra. A man suffering from any sort of erysipilatous ulcer should take Shigru, Karanja, Arka with Sindhu (Vitex negundo), and honey. In a case of fistula

In ano, the ulcerated part should be covered over with a paste of Trivrita (Teori), Jivati, (1) Danti, (2) Manjistha, (3) Turmeric Daruharidra, (4) Tarkshaja, and the pulverised leaves of the Nimva tree. A limp saturated with a paste of Rudhata, Rajani, pulverised shellac, honey and Vasa, should be inserted in an incised wound or ulcer for antiseptic purposes, as well as for the purpose of arresting its spread. Oil, boiled and distilled with Shyama, Yasthi, Nisha, Shellac, Padma, Utpala, Sandal wood and pepper mixed with thickened milk, should be applied over a boil, or an ulcer, to bring it to a definite head, and to accelerate a process of healthy suppuration (21—24).

Burnt ashes of Shri, Karpasha, Dala mixed with pulverised turmeric, Phala, and Uplavana, should be made into a paste or a ball, and then boiled in oil in a copper vessel. The oil thus prepared, should be deemed as the most unfailing remedy for ulcers in general. Kumbhisara soaked in water, should be burnt in fire and the ashes should be applied over a wound or an ulcer, which might be also cured by an application of clarified butter prepared with the polens of cocoanut flowers (25—27).

A man suffering from dysentry, should drink whey and boiled water containing the essence of Vishva, Ajamoda, Sindhuttha, Chincha, Tagmi, Sama, and Abhaya. A man suffering from a chronic type of dysentry in which the stool is consisted of blood or bloody mucus only, accompanied by much straining and severe intestinal colic, should drink water saturated with the essence of Musta, Vatsaka, Ativisha, Vishta and Vilva. A man suffering from any sort of colic, should drink warm water saturated with the ashes of burnt Sindhu, or take a mixture composed of Sindhu, Asafœtida, and Abhaya. A paste composed of fried paddy, Katuruha, Kana and Atanka, and kept in a small sac, and sucked every now and then, allays thirst. A man suffering from any of the diseases affecting the cavity of the mouth,

should gargle his mouth every day with a decoction of Patha, Darvi, Jati-leaves, grapes, and Triphala, mixed with honey (28—32).

Similarly a decoction of Krishna, Ativisha, bitter Indra, Daru, Patha, Payomuch, mixed with the essence of Kshoudri boiled in cow's urine, should be deemed as a specific for all diseases of the thorax. A man suffering from a stricture of the urethra, or any sort of renal obstruction, should drink a decoction of Pathya, Gokshura, Dursparsha, Raja-Vriksha, and Shilabhida, mixed with honey. A man suffering from stone in the bladder, or any sort of renal stricture, should drink a decoction of the scrapings of Bamboo skin, and Varuna-bark, while a man suffering from Elephantisis should drink a decoction of Shakotaka mixed with honey. Oil prepared with the Mas pulse and the bark of the Arka plant, as well as Saindhava salt mixed with honey, prove good specifics for diseases that confine themselves to the region of the leg Medicated clarified butter prepared with Shunti, Souvarcha salt, and Asafœtida, or the expressed juice of Shunthi boiled with clarified butter, is an infallible remedy for that peculiar erythematous disease of the leg and soles, which is known as the Jalakukkuta. A decoction of the drug known as the Shunthi, prepared in a sealed pot in a slow fire, may prove alike efficacious in a case of the preceding type of the disease (33—37).

A man suffering from a tumour in the intestine, should drink a decoction of whey, Souvarcha salt, Agni, Asafœtida, Dipyaka, or a potion composed of whey, Vid, and Dipyaka. A man laid up with Erysipelas, should take clarified butter with the decoction of Dhatri, Patola, and Madya. A decoction of Shunti, Daru, Punarnava, Kshira, Vyosha, Phalam, alkali, mixed with Ayoraja and the urine of a cow, should be deemed as a specific for all sorts of œdematous swelling. A similar effect is obtained by using treacle, Shigru, and Trivrid mixed with the particles of Sain-

dhava. A decoction of Trivrid and Phalam taken with common treacle, operates as a purgative, while a decoction of Vacha, and Phalam, taken with cold or warm water, acts as an emetic (38—41).

A man by using a syrup (Lejhya) containing a hundred Pala weight of pulverised Triphala boiled with the essence of Bhringaja, ten parts of powdered Vidanga and purified Oxide of Iron, hundred and twenty Pala weights of Shatavari, Guduchi and Agni with honey, clarified butter and Tilaja, knows no old age and retains the natural hue and gloss of his hair to the last day of his life, and lives up to the mature age of hundred years in the full and sound possession of his senses and faculties. The drugs known as the Triphala, taken with honey and sugar, act as a panacea for all known forms of diseases which afflict human frame. The man who wishes to live a triple life on earth, of an average duration of a hundred years each, should take, every day, a regular course of the Elixir composed of Sita, Krishna, Triphala, Pathya, Chitraka, Shunthi, Guduchi, polens of Mushali, and treacle, administered through the vehicle of honey, and clarified butter (42—46).

The petals of a Java flower, dried and mixed with oil, impart a milk-like colour to the latter. A portion of the same petals, grounded, moistened and made into a stick, and lighted, deranges the vision of the feline species, which is restored by fumigating them with the vapours of Makshika. The man who would walk barefooted on a bed of living fire, should smear the soles of his feet with a paste, composed of camphor, conchshell, and the oil (marrow) of a frog, mixed with the expressed juice of the Patali roots. The proper scope of the science of medicine may be grouped under six different heads, as it deals with antidotes of poison, influences of malignant stars, positive ailments, violent deaths, minor ailments and sexual elixirs. The man, who peruses every day the book that contains medicinal charms, healing prayers,

medicines and the process of practising Mudras and religious sacrifices, goes to heaven after death (47—51).

—:o:—

CHAPTER CCLXXXIV.

DHANVANTARI said:—The Mantras such as the Omkars, etc., grant health and longevity to those who recite them, and which lead them to the deathless region of paradise after death. Omkar is the greatest of all the Mantras and the most potent of all incantations. The man who repeats this mystic Omkar, conquers death. The man who repeats the mighty Gayatri Mantra, attains salvation after a happy and prosperous career on earth. The Mantra which runs as "Om obeisance to Narayana," grants all wished for blessings to the person who recites it. A suppliant for any sort of boon, would do well to repeat the Mantra which runs, as "Om, obeisance to the god Vasudeva." No medicinal agent can pretend to a greater healing virtue than the Mantra which runs, as "Om Hrun, obeisance to the god Vishnu." The gods became immortal by constantly repeating the same Mantra, which is the most powerful remedy in exorcising evil spirits (1—4).

The man who wants to attain moral excellence, or to conform his life to the standard of perfect purity, should mentally recite the Mantra, running as "O thou absolute purity, the abode of all piety and the practiser of virtuous deeds," whereby his soul would rest in eternal purity. A repetition of the Mantra, running as "O thou lord and grantor of all prosperity, O thou in whom perfect beauty and primal light have got their abode," confers wealth and prosperity on the reciter. The names of the god Hari, such as the Suppliant, the Supplication, and the Grantor of boons, the Joy, and the

Lord of light," make their reciters the happy possessors of all wished for objects. A man seeking victory and conquest should repeat the names of Vishnu, such as Rama, Parashu-Rama, Nrisinha, Vishnu, and Trivrikrama (invincible in the three worlds). A pupil should mentally repeat the Purushottama epithet of Vishnu, with a view to acquire a proficiency in learning. A repeater of the Damodara epithet of Vishnu, is sure to regain his lost vision as well as by repeating the (Pushkaraksha) name of the god (5—9).

In preparing or administering medicines, the Hrishikesha epithet of the god, should be first invoked, as it vouchsafes safety against all evils. A battle should be commenced by crying aloud such names of the god as the Achyuta (the changeless one), etc. Similarly a man, sailing across a river or a sea, should invoke the Nrisinha epithet of the god for a safe and happy voyage, or journey, while a man seeking his general welfare, should recite such names as the Chakri (the wielder of a discus), Khadgi (the wielder of a sword), the Gadi (the mace-wielding god), and Sharngi (the wielder of the bow Sharnga). The Narayana epithet of the god, should be repeated on all occasions, while the name Nrisinha removes all causes of fear. A repetition of the Garudadhvaja epithet of Vasudeva, neutralises the effects of poison, while the Annanta and Achyuta epithets of the god, should be repeated on the occasion of stocking corn in the granary, or for the purpose of having auspicious dreams. The Narayana epithet of the lord, should be repeated after a bad dream, while the name Jalashayin would put down a conflagration by fire. A man seeking proficiency in learning, should recite the Hayagriva epithet of the lord, while a man seeking progeny, should repeat the divine name of Jagat-suti (the progenitor of the universe). The Valabhadra epithet of the lord, should be invoked in acts of valour, and thus I have given you the significance of the different epithets of the god (10—13).

CHAPTER CCLXXXV.

DHANVANTARI said:—Again I shall narrate to you receipes of infallible (Siddha Yogas) medicinal virtues of celestial concoction, as disclosed to me by the holy Atreya, and which can successfully cope with all sorts of distempers.

ATREYA said:—A decoction of the five roots, such as those of Vilva, etc., is beneficial to a patient laid up with fever due to a deranged state of the wind, while the expressed juice of the root of Pippali, Guduchi or Vishvaja, heated and administered, may be substituted in its place. The drugs Krishna, Vanhi, Adhaya, Amalaki, Vilva, Agnimantha, Shyonaka, Kashmari and Parala, used in combination, form the best febrifuge, and may be safely given in all types of the disease. A decoction of Trikantaka, Prishniparni, Vrihati, Kantakari and the roots of Kusha grass, is a good specific for cough with pain at the sides, which characterises old age (1—4).

A decoction of the five drugs known as the Panchabhadra, and which consist of Guduchi, Parpati, Musta, Kirat, and Vishva, should be given in fever, brought about by a deranged condition of the wind and the bile. A decoction of Trivrid, Vishala, Katuka, and Triphala, is a specific for all types of fever. A decoction of Devadaru, Vala, Vasa, Triphala, Vyosha, Padmaka, Vidanga, and pulverised Shita, should be deemed as a very efficacious remedy for cough with expectoration of yellow mucus. Likewise a person, suffering from cough, diarrhœa, pain at the sides, hiccough and difficult respiration, should take a decoction of the drugs known as the Dashamuli, Shathi, Rasna, Pippali, Vilva, Poshkara, Shringi, Amlaki, Bhargi, Guduchi, Nagavalli, and the ears of barley (5—9).

The three sorts of salt, as well as the compounds, such as the Madhuka with honey, the Pippali with sugar and the Nagara with common treacle, should be deemed as certain cures for all types of hiccough, brought about by whatsoever causes. The drugs known as the Karavya, Ajaji, Pepper, Pomegranate with Souvarcha salt, honey and treacle, should be given to those whose appetite is impaired, and with whom all foods disagree, or to those who find no relish for food. The expressed juice of Shringavera, taken with honey, should be deemed as an infallible remedy for cold, catarah, loss of appetite, and Asthma. A person suffering from cold and characteristic thirst should take a decoction of Vala, Shringi, Shela, Lodhra, Pomegranate, and Madhuka mixed with honey and washings of rice. Fever, accompanied by thirst, and cough with expectoration of blood, is sure to yield to a decoction of Guduchi, Vasaka, Lodhra, and Pippali, taken with honey. Likewise the expressed juice of Vasaka, mixed with honey, the extract of Tamraja and pulverised pepper boiled with the juice of Shirisha flowers, should be prescribed in a case marked by symptoms indentical with what had been laid down in the preceding line (10—15).

A decoction of the Masura pulse, should be deemed as efficacious in all sorts of complaints, while the washings of rice should be considered as antibilious in their effects. The drugs known as the Nirgunthi, Shariva, Shelu and Ankola, are the antidotes of all sorts of poison. A person suffering from Epileptic fits, or Delirium Tremens, should drink a potion composed of the decoction of Mrita, Kshoudra, Pushkara, and Granthika mixed with Kana. Clarified butter, prepared with Asafœtida, Souvarcha salt, and Vyosha, each weighing two Pala weights, and boiled with the urine of a cow weighing four times their quantity, is the best specific for insanity. The drugs Shatapushpi, Vacha, and Kushtha, boiled with the expressed juice of Brambi, should be prescribed in a case of chronic convulsion, or

long-standing insanity. The medicine is reckoned as one of the best preparations for improving one's memory. Similarly clarified butter, prepared with the composition known as the Panchagavya, and taken with powdered Abhaya, acts as a specific for all sorts of leprosy. Likewise the drug known as the Vajraka, and boiled with the drugs known as the Patola, the Triphala, the Nimva, the Guduchi, the Dhavani, the Vrisha, the Karanja, and clarified butter, proves equally efficacious in a case of leucoderma like the receipe just above enumerated. (16—20).

Take ten Pala weights of powder of each of the following drugs, such as the Nimva, the Patola, the Vyaghri, the Guduchi, and the Vasaka, and boil them with a Drona measure of water, till a three quarter part of the liquid is evaporated. Then take a Prastha measure of clarified butter and boil it with the stones of Triphala, and the decoction thus obtained. The medicated Ghee thus prepared, is known as the Panchatictam, which should be prescribed in a case of leprosy. The medicated ghee is alike efficacious for eighty sorts of ailments due to a deranged state of the vital wind, for forty sorts of distempers which owe their origin to a disordered state of the bile, and for the twenty ailments which are usually brought about by a vitiated state of the phlegm, and these disorders vanish before the potency of the medicated ghee, as vanishes darkness before the rising sun (21—25).

A decoction of the drugs, known as the Triphala, mixed with the expressed juice of Bhringa-raja, should be used in washing a syphilitic ulcer. The leaves of Patola and the bark of pomegranate, should be grounded with Gaja and Triphala and boiled with oil saturated with the essence of Triphala, Yasthi, Markava, Utpala, Saindhava salt and pepper. The oil thus prepared, should be used in lubricating the body of a patient suffering from cold. A snuffing of the oil prepared with Kshira, the expressed juice

of Markava, Madhuka Utpala and Kuda, would arrest a premature old age, and an untimely whitening of the hairs. The oil in the present case, should weigh two Prasthas only (26—29).

The compounds respectively consisting of Nimva, and Patola, Triphala and Guduchi, Catechu and Vrisha, Chireta and Patha, Guduchi and red Sandal wood, form the best febrifuge, and may be successfully administered in cases of fever accompanied by Erysipelas or Leprosy. A fever due to an erysipelatous ulcer, is sure to prove amenable to a decoction of the drugs known as the Patola, Amrita (Aconite), Chireta, Vasa, Ristak, Parpata, and Khadira. Similarly an œdematous swelling of the limbs, accompanied by fever incidental thereto, as well as an erysipelatous ulcer, is sure to yield to a decoction of Dashamuli, Chhinna-ruha, Pathya, Daru, Punarnava, Shigru, and Vishvajit. A paste composed of Madhuka, and the leaves of Nimva, should be applied over an ulcer for antiseptic purposes, while a decoction of Triphala, Khadira, Darvi, Nyagrodha, Ativala, Kusha, Nimva and Mulaka leaves, should be used in washing a wound or an ulcer. The expressed juice of Karanja, Aristha, and Nirgunthi would kill parasites which usually infest a neglected, phagedenic ulcer. Clarified butter prepared with the essence of Dhataki, Sandal wood, Vala, Manga, Madhuka, Utpala, Darvi, and Meda, should be deemed as possessed of the special virtue of setting up a process of easy granulation in an ulcer, and its consequent healing. Similarly clarified butter prepared with the essence of Guggulu, Triphala, Vyosha, and Manshi, acts as a specific for all sorts of sinus, ulcer, and fistula-in-ano. (30—36).

A man suffering from an excess of wind and phlegm, should take each morning, oil, salt, and Haritaki boiled in the urine of a cow. Similarly a decoction of the drugs known as the Trikatu, and Triphala, mixed with salt and alkali, acts as a mild aperient in systems, marked by a preponderance

of wind and phlegm, and also as a specific for simple cold. A man suffering from an attack of Urticaria, should take each morning, a draught composed of the decoction of Pippali, Piphali-root, Vacha, Chitraka, and Nagara. A man suffering from Rheumatism, Gout, or pain in the joints, should drink a potion composed of the essence of Guduchi, castor seed and Devadaru, or a decoction of the drugs known as Dashamula, with the washings of Nagara, or a decoction of Shunthi, and Gakshura may be substituted in its place. Similarly the oil prepared with the essence of the leaves and the roots of the plant Prasarini, is efficacious in a case of rheumatic paralysis, or in rheumatic pain at the waist. A decoction of Guduchi and Svarasa, or a compound of the levigated powder of the above two substances, taken for a considerable time, cures Rheumatism, or any other sort of Uric-acid Diathesis. Compounds of Pippali and Vardhamana, Pathya and treacle, Patola and Triphala, and Katuka treated with the expressed juice of Aconite, should be respectively deemed as possessed of the efficacy of curing a case of Rheumatism, characterised by a burning sensation, on the very day it is administered. Similarly a case of Rheumatism, where the patient complains of alternate burning and shivering, is sure to yield to a decoction of Guggulu, Guduchi, washings of the drugs known as the Triphala, Vala, Punarnava, castor seed, the two sorts of Vrihati, and Gakshura, taken with salt and Asafœtida (37—46).

Pills composed of Karshika, roots of Pippali, the five sorts of salt, the Pippali, the Chitraka, the Shunthi, the Triphala, the Trivrita, the Vacha, the two sorts of alkali, the Shadvala, the Danti, the Svarna Kshira, and the Vishanika, each weighing a Karsha in weight, should be prescribed in a case of abdominal dropsy, the auxiliarly potion with which the medicine should be taken, being a solution of the Souvarcha salt. Kshira taken with Nagara, Varshabhu, and Daruharidra, prove efficacious in swelling of the limbs.

Similarly a fomentation of the affected part with a decoction of Nimva, Varshabhu, and Arka, may also prove beneficial to the same disease. By a steady use of the clarified butter prepared with the essence of the pulp of Vyosha, thrice treated with the washings of the burnt ashes of the Palasha, a pile would become inert and drop off without the least inconvenience. Similarly salt, treated with the essence of Vishvaksena, and Nirgunthi may prove alike efficacious in the same malady (47—51).

The drugs known as the Vidanga, Anala, Sindhuttha, Rasna, Agra, Alkali and Daru, boiled with oil or water weighing four times their actual weight, and saturated with the essence of the drugs, known as the Katudravyas, should be prescribed in a case of Scrofula, or in scrofulous swelling of the carotid glands. The body of the patient should be lubricated as well, with the oil or decoction thus prepared. A potion consisting of the levigated powder of Vasu, and the decoction of Shathi, Kunaga, Valeya compounded with the expressed juice of Kshira, Pippalli and Payasi, is sure to prove beneficial to a patient suffering from any sort of wasting diseases. A compound made of Vacha, Vit, Abhaya, Shunthi, Asafœtida, Kustha, Agni, and Dipayaka, mixed in the proportion of two, three six, four, one, seven, and a fiftieth part respectively, should be deemed as a safe and certain cure for tumours in the abdomen, for abdominal colic, or for the harassing cough, which is one of the invariable concomitants of the disease. Pills made of powdered Patha, Nikumbha, the drugs known as the Trikatu, and Triphala treated with the essence of Agni and the urine of a cow, often prove beneficial to patients laid up with an abdominal tumour, or with an enlarged spleen. A deranged state of the wind and the bile, is sure to be remedied by a compound of the drugs, known as the Vasa, the Nimva, the Patola and the Triphala. A person suffering from presence of worms in his intestines, should lick a syrup

composed of pulverised Vidanga and honey. A decoction of Vidanga, Alkali, Haritaki, Shallaki, Vadari, Jamvu, Piyala, Mango bark, and Souvarcha salt, and taken with honey and Kshira, arrests all nœmorrhage. A decoction of Vilva, Dhataki, Patha, Shunthi and Mocharasa, would cure the most obstinate type of dysentry. In Prolapsus Ani, a decoction of Angeri, Kola, washings of curd, Nagara, alkali, whey, and common treacle, would act as a charm. Dysentry accompanied by an œdematous swelling of the limbs, would yield to a potion composed of Vidanga, Ativisha, Musta, Daru, Patha, Kalinga, and pepper, mixed with clarified butter. A similar result would be obtained from the compounds of Sindhu and Shanthi, sugar and Krishna, and honey and treacle (52—62).

A man, wishing to live up to the good old age of hundred years, should take two Haritakis, every day, with the auxiliaries enumerated in the preceding line. A husband of many wives, should lick with his tongue, every day, a syrup composed of Triphala, Pippali, honey, clarified butter, and pulverised Amalaki treated with the expressed juice of the same fruit, and then drink water. A man, using a compound of Masha, Pippali, Shali, wheat and barley, mixed in equal parts, would be able to visit women ten times a day, like a sparrow. Clarified butter mixed with Manga, Dhataki flower, Lodhra, and blue lotus, should be given to a woman, laid up with leucorrhœa (63—67).

A woman suffering from incessant miscarriage of the womb, should drink a potion composed of Vija, Kurantaka, Madhuki, white sandal-wood, Padma, roots of Utpala, and sesamum, mixed with honey and sugar. A paste composed of Devadaru, Nabha, Kustha, Nalada, and Vishva pasted with Kanjika, and mixed with oil, should be deemed as the best cure for all sorts of headache. The expressed juice of Sindhu, made lukewarm and soaked in a piece of linen, should be pressed into the cavities of the ears, by which the

local inflamation would be instantaneously subsided! In the alternative, the expressed juice of garlic, ginger, or shigru, or that of a plantain tree, should be separately pressed into the ears, for the subsidence of the local inflamation and aching. A man of impaired eye-sight, or any way suffering from an obstruction of vision, should take the medicated ghee, prepared with the essence of Vala, Shatavari, Rasna, Amrita, and Triphala mixed with Souvira salt, whereby he would fully regain his eye-sight. Ghee prepared with the essence of Triphala, Vyosha and Sindhuttha, should be deemed as the best purgative, and an infallible remedy for deranged vision and diseases incidental to cold or phlegm (68—72).

A collyrium prepared with the petals of blue lotus, once treated with the expressed juice of Go, is beneficial to persons who cannot see either in the day or in the night. A decoction of Yasti Madhu, Vacha, Krishna seeds, and Kutaja boiled with the levigated powder of the Nimva bark, should be deemed as a good emetic. A gruel made of barley and taken cold, operates as a very mild purgative. The gruel should not be taken in any other way, as it would thereby impair the appetite and give rise to a sense of fulness in the stomach. A pulverised compound of Pathya, Sanidhava and Krishna, should be taken with warm water, for a thorough cleansing of the intestines. The purgative thus prepared, is a specific for all sorts of distempers, and is called the halverd of disease. The recipes as laid down above, were disclosed by the holy Atreya to his brothers in devotion, and are the infallible remedies for diseases against which they are mentioned (73—77).

——:o:——

CHAPTER CCLXXXVI.

DHANVANTARI said:—Now I shall narrate to you recipes of medicines, by using which death can be averted, and which invariably increase the duration of life, and are the best safeguards against all sorts of distempers. The expressed juice of the drugs known as the Triphala, taken with honey and clarified butter, operates as an elixir of life and a preventive of death. A man, by snuffing the medicated oil known as the Vilva Taila, as well as by taking a pala or a half pala weight of Triphala, every day, for a period of six months, is sure to be acknowledged as a poet in his country. The oil of Bhallataka arrests senile decay, premature old age, and even death. Leprosy is sure to yield to a decoction of pulverised Vakuchi, and the five drugs known as the Panchanga, boiled with the washings of Catechu. A man by using the powder of blue Kuruntha with honey and thickened milk, or with milk and treacle, may expect to live up to a hundred years. The man who takes Shunthi with honey and clarified butter, each morning, knows no physical death, whereas by taking pulverised Manduki with cow's milk, every day, a man is sure to retain the strength and vigour of his youth to the last moment of his life (1—5).

The man, who drinks, every day, a Karsha weight of Uchchata and honey, or takes Nirgunthi with honey, clarified butter and milk, is sure to conquer death and disease. By taking a Karsha weight of the oil of Palasha, each day, through the medium of honey or milk, a man may expect to witness five hundred, or a thousand summers on earth. Similarly, the expressed juice of the leaves of Jyotishmati, as well as the essence of Triphala, or the pulverised plants of Shatavari and Phalam, taken with honey, milk or clarified

butter, should be deemed as possessed of the virtue of preventing death. The fruits of Mushali, pulverised and taken with honey and clarified butter, as well as the pulverised Nimva-bark and the Panchangas, boiled with the washings of Catechu, and taken with a Karsha weight of the expressed juice of Bhringaraja, should be deemed as capable of imparting immortality, and a consequent immunity from all decay and distemper, to the man who uses it (6—10).

The man, who takes Rudantika with honey and clarified butter, and drinks milk after that, every day, should never fear any annihilation of his life. Similarly, by taking, every day, a Karsa weight of powdered Haritaki treated with the expressed juice of Bhringaraja, a man is sure to live up to three hundred years, and to enjoy an immunity from all bodily ailments. Likewise, a pill weighing a Karsha only, and consisting of Varahika, Shatavari, and purified oxide of iron treated with the expressed juice of Bhringa, and taken with clarified butter, should be supposed as possessed of the virtue of extending the duration of life to five hundred years. Shatavari, powdered Karta treated with the essence of Bhringaraja, Mrttam, Copper, Sulphur, and Kumarica, treated with Rasa, should be made into pills, each weighing two gunjas only. Such a pill should be taken with clarified butter, each morning, whereby the user would be able to see five hundred summers. A man by taking Ashvagandha and oil of Phalam, with treacle and clarified butter, would live a full life of hundred years. A pala weight of pulverised Punarnava, taken with honey and clarified butter, or a pala weight of pulverised Ashoka-bark taken with honey, milk, and clarified butter, acts as prophylactic against all distempers (11—15).

By using every day, as snuff, a handfull of sesamum oil, and honey, a man would retain the natural hue and gloss of his hairs to the last day of his life, which would have a duration of hundred years. Similarly by taking a Karsha weight of Aksha with honey and clarified butter, each day,

a man may expect to live up to the good old age of a hundred years. A man, by taking Abhaya with treacle, honey and clarified butter, as well as by taking rice with boiled milk, may expect to live a young man in all acceptance of the term, to the last day of his life. By taking a pala weight of pulverised Kushmandika with honey and clarified butter, a man is enabled to live up to a thousand years. Similarly by taking pulverised Shaluka, treated with the expressed juice of Bhringa-raja, through the vehicle of honey and clarified butter, as well as by using, as snuff, a Karsha weight of the oil prepared with the essence of the bitter Tumvi gourd, each day, a man is sure to enjoy a life of two hundred years' duration. Similarly a potion composed of the expressed juice of Triphala, Pippali, Shunthi and Guduchi should be considered as possessed of the virtue of extending the life's duration of a man to one hundred years. The drug known as the Shatavari and used in combination with the drugs, enumerated in the preceding line, enables a person to live up to a thousand years (16—20).

O Brahman, the drugs known as the Chitraka Shatavari, Shunti, Vidanga, and purified oxide of iron with Bhringaraja, Vala, and the five bitter drugs known as the Nimva Panchakas, and Catechu, Nirgunthi, Kantakari, Vasaka and Varsabhu, pasted together and treated with the expressed juice of the last named drug, and made into pills, should be deemed as the best of the vital elixirs. The medicine should be consecrated before use with the Mantra running as Om, Hrum, Sa. This medicine can give immortality to persons using it, and should be deemed as the best preventive of death and disease, and, as such, was used by the gods and demons of yore. Now I shall discuss with that part of the science of medicine, which relates to diseases peculiar to elephants, and which was narrated by the holy sage Palakapya to the king of Anga (21—24).

CHAPTER CCLXXXVII.

PALKAPYA said:—O Lompada, O thou king of the country of Anga, now I shall describe the points of excellence in an elephant, and the diseases they are subject to, in their domesticated condition. The elephants that are of good height, capable of enduring a large amount of fatigue, possessed of twenty or eighteen footnails, and exude a sort of cool and transparent exudation from their temples even in winter, and whose right tusks are more elevated than the left ones which invariably attain to a large size, with large and well-developed flapping ears marked by a net of little, dotlike marks, and whose colours resemble that of a pregnant rain cloud, should only be kept in the royal stud, whereas those that are short-statured and constantly require the use of the goading mace should be rejected. Elephantesses should be employed to decoy stupid and amorous wild elephants into the trap (1—4).

The colour, the strength, the general build, the speed, the roundness of figures, the combative propensity, and the power of endurance, are the seven points of excellence that are to be observed in purchasing an elephant, and the man who is possessed of such a noble animal, is sure to conquer his enemy in battle. The elephants form the best decorations of a royal camp, and a monarch can achieve any amount of military success by means of his elephants alone. The grooms should be anointed with oil and clarified butter, and the site of the stud should be so chosen, as to bar all possible derangement of the vital wind in the animals. The shoulders of the beasts should be lubricated with the composition enumerated in the preceding line. O thou twice born one, an elephant afflicted with jaundice, should be treated with the medicated clarified butter, prepared with the urine

of a cow and the essence of the two sorts of Rajani; while a lubrication with oil, and a fomentation of the part with the medicated ghee enumerated above, should be held beneficial in a case of obstinate constipation of the bowels. Varuni wine saturated with the five sorts of salt, as well as morsels composed of Vidanga, Triphala, Vyosha, and Saindhava, should be prescribed in the case a swoon or fainting, and washings of honey should be substituted for its ordinary drink (5—9).

In headache, its head should be lubricated with oil, or the animal should be made to sunff-oil through its proboscis. In all diseases affecting its legs, the parts should be lubricated with oil, and then washed with a decoction of levigated sesamum powder for antiseptic purposes. The essence of peacock, Titteri, or Lava, mixed with pepper and Pippali, should be administered to an elephant suffering from constant shivering. A morsel composed of Vilva, Vala, Lodhra, Dhataki, and Sita, should be given to an elephant, suffering from an attack of acute dysentry. Similarly in paralysis or numbness of the proboscis, the animal should be made to use as snuff, a composition consisting of salt and clarified butter. In the form of the disease known as the Utkarana, a compound of Magadhi, Nagaraja, and Ajaji, mixed with wheat and barley, should be given. Similarly the expressed juice of Varaha, Dashamula, and Kulattha, treated with Amla and Kakamachi, and boiled with oil saturated with the essence of Bhusana, should be deemed as a certain cure for all sorts of hoarseness of voice, and inflammation of the thorax (10—15).

In retention of urine, a draught composed of clarified butter saturated with the eight sorts of official salt; or a decoction of the seeds of Traposha, may be given with good result. In skin diseases, a pulverised compound of Nimva and Vrisha, or a decoction of the same drugs, should be given to the afflicted animal. Similarly the presence of worms in the

intestines, would indicate the medicine, consisting of cow's urine and pulverised Vidanga. The potion consisting of the distilled essence of Sringavera, Kana, Grapes and Sugar, should be prescribed in all wasting diseases, together with extract of Meat, and the food should largely consist of Mudga pulse mixed with Vyosha and Tumaruch. Oil prepared with the essence of Trivrid, Vyosha, Agni, Danta, Arka, Shyama, Kshira and Gajapippali, would prove remedial to all sorts of intestinal tumours, and should be used where a purgative would be necessary, as also for the purpose of lubricating, or passing an Enema, and should be deemed as a specific for all sorts of diseases attendant on an unskilful management of a syringe, or on an unsuccessful attempt at moving the bowels (16—21).

A potion consisting of the expressed juice of Jastika, soup of Mudga, and Sharada, or a plaster of Vala and Vilva, should be deemed as beneficial to that class of diseases which is known as the Katu Roga. An elephant suffering from any sort of colic pain in the abdomen, should be treated with a morsel, composed of Asafœtida, Vidanga, Indrayava, Sarala, and the two sorts of Rajani. The morsel should be given the first thing in the morning. The best food for an elephant is that which consists of Yashka, Vrihi and Shali rice. The one composed of wheat and barley, should be deemed as ranking second in regard to its nutritive properties, while the other sorts of food, should be considered as belonging to the inferior sort. A course of barley and sugarcane would form the best strength-giving diet for an elephant, while a course of dried barley alone would derange the seven cardinal principles of its organism. A copious quantity of milk, should be given to an elephant wanting vigour and boyuancy of spirit; whereas extract of meat mixed with the essence of stimulating drugs in general, should be also given to one in the same predicament as before (22—26).

In famine, in war, or in times of scarcity, the essence of the flesh of ravens, owls or of dogs, mixed with honey, might be given as food to an elephant. A fumigation of the body of a war-elephant with the vapour of the Katu fish, Vidanga, alkali, washings of Koshataki, and turmeric, ensures victory in battle. A liniment composed of Pippala, oil, rice, Madhvika and Makshika, and applied along the eyelids of an elephant, sharpens its eyesight. A paste made of the fecal matter of a sparrow or a pigeon, and the gummy secretions of a Kshira tree, and applied as collyrium along the eyelids, would make an elephant happy, A collyrium prepared as above, and applied along the eyes, would make an elephant cut bold capers in a battle. A paste composed of the petals of blue lotus, Musta, and Tagara, and pounded in the washings of rice, is the best cooler of an elephant's eyes. A fomentation with oil, is the best cure for an enlarged or a broken nail. The bed of an elephant, should be strewed with ashes and powdered cowdung, and its body should be lubricated or fomented with oil in summer and autumn (27—33).

——:o:——

CHAPTER CCLXXXVIII.

DHANVANTARI said:—Now I shall deal with the diseases that are peculiar to, and the rules that are to be observed in managing, a horse. The horses should be purchased and collected for the purposes of virtue, enjoyment, and furtherance of earthly possessions. A horse should be first ridden under the auspices of the asterisms, known as the Hasta, and the three Uttaras. The seasons, such as the winter, the spring, and the forepart of the cold months, are the most favourable to a ride, whereas in summer and

autumn, a horse should not be harnassed, nor ridden upon. The whip should be most sparingly used, nor a horse should be mercilessly beaten at an improper or a vulnerable part of its body (1—4).

A rider, not knowing the temper of his steed, and riding it in a rugged and undulating country, or in a common of sandy soil and abounding in bones and pitfalls, without saddle and bridle, is most likely to come to grief, although some there are, such as the professional keepers of horse manage, or expert equestrian players, who can ride a horse better and with greater comfort and freedom, without the stirrup and the bridle. A rider should first consecrate the body of his own horse by getting it bathed in a stream or a pool, and by invoking the presence of the different deities in the different parts of its body, with a repetition of the Mantras respectively sacred to them, preceded by an "Om" and followed by a "Namas" (obeisance). The horse should be kept standing with its face turned towards the east, and the following prayer should be recited: "May the god Brahma take his seat in thy heart, the god Vishnu in thy strength, and the celestial Garuda in thy prowess. May the Rudras protect thy flanks, the divine preceptor expand thy intellect, and may the Vishvedevas protect the vulnerable joints of thy body. May the sun and the moon-god preserve thy eyesight, and may the Ashvinas protect thy ears. May the fire-god preserve thy appetite, and take his abode in the cavity of thy stomach, his queen Svadha in thy prespiration, the goddess of speech in thy tongue, and the wind god in thy speed. May the heaven protect thy back, and the mountains, the foreparts of thy hoofs. May the stars take their abode in the pores of thy hairs, the phases of the moon in the region of thy heart, the fire-god in thy dashing fire, the goddess of love in thy buttocks, the lord of the universe in thy temple, the planets in thy neigh, and the primordial Hydra in the region of thy breast" (5—11).

The rider should then whisper into the right ear of his horse, the Mantra running as follows, and observe a vow of fast that day. "Hear me, O thou Horse, who wast the son of a Gandharbha sovereign in the existence provious to thy final metempsychosis, hear me, and recollect thy noble blood, and betray not thy glorious descent. Recollect thy noble birth and the energy of truth, the strength, and the glory which the Bramhanas, the Moon-god, the celestial Garuda, the Rudras, Varuna, the wind and the fire-god, contributed to the formation of thy self, and which ushered in thy glorious advent into being. Remember thy divine blood, O thou metamorphosed son of a sovereign, and recollect the promise you made when the gods and the demons began to churn the primeval ocean of universal water, and when the damsel Varuni, and the diamond Kousthava, were evolved out. Beest thou my sole and absolute friend, O thou horse of divine lineage, O thou the metamorphosed son of a sovereign."

"Hear me, O friend, and do my behests in battle, win for me fresh laurels of victory every day, and prove your self an invincible beast of conveyance in war. The gods conquered the demons on thy back, and on thy back, I expect to conquer the armed hosts of my enemies" (12—19).

Then having repeated the abovesaid prayer into the ears of his steed, a trooper should saddle him, and join a fighting or a marching squadron, whereby he would return safe and laden with trophies of victory. Many congenital defects are found, in a more or less marked degree, in an unbroken horse, and a horseman should have them corrected by his own exertion. Many are the virtues which are found in a good horseman, while a bad trooper invariably mars the points of excellence which naturally belong to a horse. One knows the good points in a horse, the other can detect the blemishes only, that man is truly rare who combines in himself the qualities of a detector and a critic of the virtues of a horse, whereas a stupid rider knows not the points of excellence

nor defects. Even a good judge, who is rash and of an extremely irritable temper, and knows not how to act on an emergency, and otherwise unacquainted with the general manage of a horse, should not be entrusted with the breaking of a good one (20—24).

A good rider who knows the temper of horse, and full of contrivances and resources under difficulty, and is well acquainted with it general management, is sure to cure all vicious propensities, and to detect fresh points of excellence every day. Then having taken the horse in his hand, the horseman should ride his steed, either from his right or left. A horse should not be abruptly ridden, nor should be suddenly whipped just as one would take a firm seat on the saddle. A horse would bolt away in fright, if suddenly whipped, and fright may usher in a fatal swoon. A horseman should run his horse in full gallop in the morning and drive it with a loose rein, while in the evening, he should run it with a light rein and in a mild trot (25—28).

The four sorts of political expedients such as Conciliation, Division, Punishment and Gift—may be metaphorically extended to hold good in the mangement of a horse, where conciliation whould mean stroking, and the use of cheering terms, Division would signify isolation from his companions of the stud, Punishment would include whipping, etc., while gift would signify long sufferingness, or an act of biding time. Each succeeding measure should be adopted on the failure of the preceding one. In the case of a riding horse, the reins should be attached to the rings of the bridle lying about the tips of its jaws, and the horse should be allured to take in the bridle into its mouth. In the case of an ulcerated lip, the curb or the string restraining the tongue of the animal, should be omitted. The curb should be retained until the horse would give up the vicious habit of jumping. The curb should be fastened tighter in the case of a horse, that throws up its face on the least noise, and shies and tries to bolt at

the sight of an unfamiliar object, and the rider should be always on the alert to detect its such like attempts as early as possible. The left fore-leg should be tied with the rein to the left-hind leg of a horse of mischievous habit, which should be driven by means of the left rein (29—37).

It is the nature of a horse to turn his face, every now and then, and it should not be ascribed to the tieing of his legs as above laid down. Having found a trusted horse, and having taken a firm seat on the saddle, the horse should be made to touch his leg with his face, such a posture being known as the Lokana, whereas the posture known as the Vakkanam consists in firmly clasping the two legs round the waist of a horse. Tadana consists in binding the legs with the rein or a rope, and then letting it go, so as to leave the fore-legs free. The horse whose legs do not touch the ground, should be restrained by means of the fastenings known as the Mothanas and Vakkauam.

A paste composed of cow-dung, Salt, and a decoction of Mrit, should be used in rubbing the body of a horse, as a safeguard against the bites of flies and insects. The posture known as the Grajhya kantakapaneyam consists in striking a horse in its flanks, and in then holding the rein with the feet. The horse that is in the habit of raising its fore-faws, should be restrained by means of the fastening known as the Khalikar (38—45).

Gahan consists in striking with a stick the leg of a horse, not making footfalls in a desired way, while running in one of the three sorts of paces, such as the trot, the gallop or the canter. Ucchasanam consists in leading a horse to a different place, with its mouth restrained by means of a quadrilateral briddle. It is the nature of an unbroken horse to turn his face towards the place from which it has been taken out, which should be gradually corrected. A horse should be gradually broken into a ring, etc., (46—50).

A horse that lifts up both its head and forepaws, would take time to be fully broken into the harness. The breaking of a horse should be taken in hand, while the animal would be yet light in its limbs. A horse that is light at the face, fleet and flexible in its joints, and pliant at the neck, should be deemed as fully broken, and under the control of the horseman. A horse that does not kick up its hind legs, should be deemed as gentle and docile, and should be then drawn forward by the rein, or its forelock. A horse that lifts up its head with flanks outstretched, and eyes fixed to the sky, and does not move when thus drawn, but jerks his body and swings its neck, should be restrained by means of a rein and a bridle (51—56).

-:o:-

CHAPTER CCLXXXIX.

SHALIHOTRA said :—O Sushruta, I shall now deal with the ominous marks that are usually found in the body of a horse, and the diseases it is usually afflicted with. A horse possessing a lesser number of teeth than usual, or the one entirely divested of them, as well as the one possessed of a black tongue, or palate, or the one that has a frightful look, or a twin-born horse born without the testes, or the one having cleft-hoofs, or with a horn on the region of its forehead, or a tricoloured horse, or the one coloured like a tiger, or an ass, as well as an ash-coloured, or a flame-coloured horse, or the one with abnormally developed palate, or the one whose skin is marked by patches of Psoriasis, or any other diseases affecting the epidermis, and in consequence is constantly ridden upon by crows, as well as the one whose voice

resembles the braying of an ass, or the one whose eyes resemble those of a monkey, or the one possessed of black manes, or the one, the region of whose anus is marked by a black colour, or the one whose nostrils possess a black hue, or the one resembling a Tittira bird in colour, or the one whose legs are unequal and are marked by patches of white, as well as the one divested of those ring-like curls, which are known as the Avartas, or the one that, on the contrary, has them at inauspicious parts of its body, and wrongly involuted, should be scrupulously rejected from the stable (1—5).

The locks of curling hairs which are deemed as the most auspicious in the body of a horse, are ten in number, and are those that appear in couples on the head, on the chest, on the forehead, on the flanks, and the sides of the animal. Similarly such rings appearing about the root of the ears, at the forehead, at the root of the forelegs, or at the neck, or about the tips of the jaws, should be deemed as equally auspicious, whereas those that appear in other parts of the body, should be deemed as auguring evil. A horse having the gloss and colour of a Shuka, Indragopa, gold or a raven, should be deemed as the best of the species in respect of colour. All expectation of victory should be banished from the mind, where the belligerent prince would be possessed of horses that are broad-necked, short-eared, and are possessed of large and deep-set eyes. A horse or an elephant possessing signs, enumerated above, should be kept in the stud, whereby the progeny and possessions of its master, would be increased, whereas horses and elephants, divested of those signs of happy augury, would bring misfortune and disaster on their masters. The horse is the holiest of beasts, and, as such, is sacrificed on the occasion of the ceremonial rite known as the Ashvamedha (6—11).

A morsel composed of Vrisha, Nimva, Vrihati, Guduchi, Makshika, Sinha, and Gandhakari, as well as a fomentation

of the head, or a decoction of Asafœtida, Pushkara-root, Nagara, sour Vetasa, Pippali, and Saindhava salt, made luke-warm, should be administered to a horse suffering from an attack of acute dysentery. A decoction of Nagara, Ativisha, Ananta, Musta, and Vilva leaves, would prove remedial in the same complaint. A potion composed of goat's milk, Priangu, Shariva, and a profuse quantity of sugar, would prove a good beverage to a horse, just returned from a long journey, and would remove all sense of fatigue in the animal. A morsel composed of pomegranate bark, Triphala, Vyosha and treacle, would prove beneficial to a horse suffering from a paroxysm of harassing cough. Similarly a case of the same complaint would yield to a decoction of Priyangu, Lodhra, and the expressed juice of Vrisha, taken with honey as an auxiliary potion. A decoction of Kshira and the five drugs known as the Panchakola, would cure an attack of the same malady (12—18).

In all sorts of diarrhœa, or in diseases affecting the process of digestion, or assimilation, emetics and purgatives should be first used, whereas in cases of fever, snuffing and anointing, with medicated oil, should be first prescribed, so as to eliminate the phlegm through the nostrils. A paste composed of Lodhra, Kandhara-root, Matulanga, Agni, Nagara, Kushta, Asafœtida, Vacha and Rasna, should be deemed as a good remedial measure for all sorts of swelling of the limbs. A horse passing blood with the urine, should be treated with a potion composed of Manjistha, Madhuka, grapes, Vrihati, red sandal wood, roots and seeds of Tryapusha, Shringataka and Kasheruka, boiled with goat's milk, and made cool and saturated with a quantity of sugar (19—22).

A lubrication of the affected part with the medicated oil known as the Katu taila, should be made in all cases of lock-jaw, or in paralysis of the jaw or cheekbones, or in a case of swelling affecting the throat of a horse. In all

diseases affecting the throat of a horse, and giving rise to a sort of numbness of the part, a swelling is always observed around the seat of the disease, which would yield to a snuffing of a decoction composed of the flowers of Pratyaka, Vanhi, Saindhava, the expressed juice of Sourasha, Krishna, and Asafœtida. In paralysis or numbness of the tongue, a paste composed of Nisha, Jyotishmati, Patha, Krishna, Kustha, and Vacha with honey or treacle, should be applied over the affected organ. Similarly clarified butter prepared with the essence of sesamum, Yasthi, turmeric, Nimva leaves, or a paste composed of the abovesaid drugs mixed with honey, would prove a specific for all sorts of ulcers (23—27).

A horse maimed by a stroke of the whip, or limping on account of an excruciating pain in its legs, should have the affected part fomented with oil, whereby the pain would be relieved. In case of a hurt, or in an extremely deranged state of the vital humours of the affected part, unattended by symptoms of local suppuration, a treatment similar to a case of an open ulcer, should be adapted. A decoction of the barks of Ashattha, Oudumvara, Plaksha, Madhuka and Vata, boiled with a copious quantity of water, should be used in washing a wound, and for antiseptic purposes in general. Oil prepared with a decoction of Shatahva, Nagara, Rasna, Manjistha, Kustha, Saindhava salt, Devadaru, Vacha, the two sorts of Rajani, red sandal wood, and the expressed juice of Guduchi, should be used for the purposes of healing, snuffing, and for the purpose of passing an Enema, and in cases where anointment would be necessary. The oil may be used in cases of bleeding, or in diseases affecting the ends of the eyes of a horse, incidental to a bite by leeches, or by any other water parasite. Such a wound may be washed with a decoction composed of the washings of catechu, Oudumvara, Ashattha, Dhatri, Duralabha, Ticta, and the flowers of Priangu. In a case of bad foot, or tumbling over

a block of stone, or in gradual decaying and withering of the hoofs, the levigated powder of Guduchi should be used. In a case of a fast-growing derangement of local humours in the wound, it should be scraped out the very day the gangrenous process would be detected. A paste composed of Go, Sarjika, Kustha, Rajani, sesamum and mustard, pestled with the urine of a cow, would prove beneficial to all sorts of itches, or itching sensation of the skin (28—36).

A case of Hœmoptysis in a horse, would prove amenable to a decoction of the drug known as the Ashvakarna, mixed with honey and sugar, and administered through its nostrils. Salt should be administered to a horse on each seventh day, and the wine known as the Varuni should be given to it on the occasion, as an additional drink. In winter, a decoction of Jivaneya, Mridvika, sugar, honey, petals of lotus, and Pippali, should be given instead of wine; while in winter the beverage would be a potion consisting of the boiled juice of Vidanga, Pippali, Dhanya, Shatahva, Lodhra, Saindhava salt and Chitraka. In spring, the beverage would consist of a decoction of Lodhra, Priyangu, Musta, Pippali, and Vishva, mixed with honey, whereby a preponderance of phlegm in the animal, would be destroyed In summer, wine mixed with treacle, and the expressed juice of Priangu, Pippali, Lodhra, and Yasthi, should be given to a horse as a stimulant, while in the rainy season, it should be substituted by a potion consisting of the extract of Lodhra stick, salt, Pippali, Vishva, and Bhesajam, mixed with oil (37—43).

A horse suffering from a bilious distemper in summer, from a plethora of blood in autumn, or from a constipation of the bowels, in the rainy season, should drink clarified butter. In a disease marked by a preponderance of wind and phlegm, oil should be administered in place of clarified butter. A horse suffering from a disease brought about by an abuse of oil, or by a presenee of an excess of oily matter in the system, should be treated with a course

of drying meals, which would be best served by giving it, for three days, a course of barley soaked in whey. In autumn and summer, the syringe should be passed with clarified butter, with oil in winter and spring, as well as in rains and the forepart of winter. A horse that has taken oil, should not be bathed, or made to take heavy and fatiguing physical exercise, nor should be so exposed as to give rise to a deranged condition of its bodily phlegm, or wind (44—47).

During the rains, a horse should not be bathed and given any water-drink on the same day, during which a horse should be provided with a single drink, each day. In a season of blended heat and moisture, a horse should be provided with two drinks and a single bath each day, whereas in summer, a horse should be bathed thrice daily, and that for a considerable time at a stretch. Each meal of a horse should consist of four Adaka measures of barley, free of husks and mixed with gram, Vrihi, Mudga and Kalai pulse. In whole day and night, a horse should consume ten and a half Tula weight of barley, and eight Tula weights of dried Vyusha. Durva grass destroys all bilious distempers of a horse, while a meal consisting of barley alone, would prove beneficial to a horse, suffering from an attack of cough, whereas a meal of Vyusha alone would give rise to an accumulation of phlegm in the animal. A course of Arjuna leaves would cure all diseases affecting the process of respiration in a horse, whereas Mana would prove fatal to its strength and dashing vigour. A horse, living on a meal of Durva grass, would enjoy an immunity from all diseases that are usually ushered in by a deranged state of the wind, bile and phlegm. A vicious horse should be tied by means of two tight ropes, one on each side, while its hind legs should be tied by means of ropes two posts, driven into the ground at a distance. Horses should be stabled in a well ventilated house, and its floors should be strewn over with dried hay or straw, and fumigated

with the vapours of vermifugous drugs. Goats, monkeys, and Krikvaks, should be kept in the stable, which should be well guarded, and lighted with lamps in the night (48—55).

-:o:-

CHAPTER CCXC.

DHALIHOTRA said :—O Sushruta, now I shall describe the religious rites which should be performed for the good of the stud, and which would admit of a three-fold division, according as they are undertaken daily, disinterestedly, or for the realisation of any particular object. The god Hari, together with the goddess Lakshmi, and the celestial steed Uchchaishrava, should be worshipped on a day of blissful asterism, and libations of clarified butter, should be poured on the sacrificial fire, with the repetition of the Gayatri Mantras. The money should be paid to the Brahmanas by way of their Dakshinas, whereby one's stud will be increased (1—3).

Similarly in the month of Ashvina, and on the day of the fifteenth phase of the moon's increase, the water-god Varuna should be worshipped in a mystic diagram, laid out outside the stable. The image of the goddess should be then delineated on the ground, surrounded on all sides by the tender shoots of the sacrificial trees. Pitchers, full of liquids of all taste, should be stowed at all angles of the compass, covered over with pieces of linen, and the gods and the Ashvis, should be worshipped, and oblations, composed of barley and clarified butter, should be poured on the sacrificial fire. Then the Dakshinas should be paid to the Brahmanas, by way of completing the ceremony (4—6).

Now I shall describe the incidental (Naimittika) form of the rite, which should be performed during the stay of the sun at the sign of the Capricorn, and the god Vishnu and his wife Lakshmi should be worshipped at the centre of the lotus-shaped diagram, while the gods such as the moon, Brahma Shankara, the Ashvins, Reventa, Uchchaishrava, and the guardian deities of the different quarters of the sky, should be worshipped at its petals. A pitcher, full of water, should be dedicated to each of the above-said divinities. Oblations composed of sesamum, sun-dried rice, and clarified butter, should be poured on the fire lit on the sacrificial platform, and a full hundred times in honour of each of the gods. The performer of the ceremony, should observe a vow of fast that day, whereby his horses would continue in sound health (7—8).

——:o:——

CHAPTER CCXCI.

SHALIHOTRA said:—Now I shall describe the rite of bringing peace on elephants, a performance whereof would grant them an immunity from all diseases. The divinities such as Vishnu, Lakshmi, the celestial elephant Airavata, Brahma, Shunkar, Indra, Vaishravana, Yama, the sun, the moon, Varuna, the wind, the fire-god, the earth, the heaven, the primordial Hydra, the mountains, the celestial elephants that guard the openings of the sky, the celestial beings, the elephants of the heaven, such as Kumuda, Airavata, Padma, Pushpadanta, Vamana, Supritika, and Anjana, should be propitiated with oblations of clarified butter, and then the Dakshina should be paid to the Brahmanas. The elephants,

thus sprinkled over with the water of peace, would increase in number (1—5).

Now I shall describe the incidental form of the worship. The lotus-shaped mystic diagram, should be delinaated outside the city wall, at the centre whereof the god Vishnu and the goddess Lakshmi, should be worshipped, and the gods such as Bramha, the Sun, the Earth, Skanda, Avanta, the heaven, Shiva, the Moon-god, and Indra, together with their respective weapons, should be worshipped at its petals. The celestial weapons, such as the thunderbolt, the spear, the rod, the Tomara, the Pasha, the club, the trident and the lotus, should be worshipped on the periphery of the outer circle of the diagram. The Sun and the Ashvins should be worshipped at its centre. The gods, such as the eight Vasus and the Sadhyas, should be worshipped at the petals situate at the southern and the south-west portions of the disc, while the gods and the holy saints, such as Angirasa, the Ashvis, the Bhrigus and the Wind-god should be worshipped at the petals occupying its western portion. The Vishvedevas should be worshipped at the southern petals, and the Rudras at those that are situate at the north-east angle of the diagram. The gods should be invoked and worshipped on the periphery of the exterior circle. The holy sages who composed the verses of the immortal Vedas, together with the spirits of streams and mountains, should be worshipped at the angular points of the diagram, commencing from the east. The great spirits should be worshipped at the angular points, such as the north-east, etc. The celestial emblems should be invoked to guard the four portals of the sacrificial shed, at each of which a pitcher full of water should be stowed, while banners should be planted at each of its angular points (6—12).

The celestial elephants, such as Airavata, etc., should be invoked to defend the four doorways of the Mandal. The cereals of celestial virtue, should be worshipped at the

cardinal points of the heaven. The celestial elephants should be worshipped, and a hundred libations of clarified butter should be poured on the fire, in honour of each of the divinities invoked on the occasion. Then the performer of the ceremony, should circumbulate the celestial elephants invoked on the diagram, as well as the Naga and the Fire-god, and then go home, and pay Dakshinas to the Bramhanas, and the physicians to the elephants. Then the priest, who should be a man well-acquainted with the mysterious influences of stars and the momentous auspices of blissful moments, should ride on a female elephant, and whisper into her ears the Mantra running as, "O thou the queen of the elephants, I have performed this immortal peace-giving rite. O thou elephant, the king has made thee the chief of his stable, and he shall further worship thee with flowers, garlands and edibles. The people, according to his dictate, shall also worship thee in their turn. Dost thou protect the king both at home and in battle. Forego thy animal nature, and recollect thy divine origin and assume thy celestial intellectual capacities. The gods created the celestial elephant on the occasion of the war that broke out between them and the demons. Arishta was the son of Airavata, the first created elephant of the gods, and inherited the strength and sagacity of his divine father. Mayest thou acquire all those virtues, and dost thou protect our king in battle (13—20).

Thus having addressed the elephant, the king should ride on its back, and thousands of elephant-warriors fully equipped, should follow in his train. Again a mystic diagram should be laid out on the ground of the elephant-house, and the presiding deities of the different quarters of the globe, should be worshipped at its centre, and the earth goddess, the goddess Sarasvati, Vala and Naga at its petals. The hand-drum should be worshipped within the periphery of the Mandala, with the offerings of flowers, garlands and

perfumes. Libations of clarified butter should be poured on the fire, in honour of the gods, and the pitcher containing the sweetened juice, should be made over to a Brahmana. The astrologer, the groom and the superintendent of the elephants should be worshipped, and the consecrated hand-drum should be made over to the latter, who would beat it with his palm and fingers, and hail his king with the beatings which would resemble the deep rumbling sound of a pregnant thunder-cloud (21—24).

——:o:——

CHAPTER CCXCII.

DHANVANTARI said :—A king should preserve the breed of cows in his country, and now I shall deal with the rite, a performance whereof, is beneficial to the horned cattle in general. The cows are holy and blissful, and the universe owes its existence to the bovine species. Bad luck never sticks to the place, which has once been sprinkled over with the urine of a cow. Even a particle of water, dropped down from the horn of a cow engaged in scratching her body, is possessed of the virtue of expiating all sins. A man having had a bad dream in the night, should take a composition, consisting of the dung and the urine of a cow, as well as of curd, cream, etc., prepared out of the thickened milk of a cow, mixed with the substance known as the Rochona. The urine of a cow is endued with the efficacy of neutralising all sorts of poison, and of keeping off the undesired intrusions of demons and monsters on the household. The man, who gives morsels of food every day to a cow, is sure to ascend heaven after death. The man who provides a cow, even belonging to another, with similar morsels

of food, merits a similar elevation, while the man who does anything for the welfare of the bovine species in general, goes to the region of Brahman, after death (1—5).

The man who makes the gift of a cow, or sings any hymn in her praise, or rescues her life from jeopardy, or from imminent peril, ensures the salvation of all souls, any way related to him in life. Hallowed is the touch of a cow, and hallowed is the ground which she stands upon. No sort of blight strikes the ground, which is purified by the breath of a cow. A single day's fast on a diet of the composition, consisting of the dung and urine of a cow, and the curd and Kshira prepared out of her milk, is enough to absolve the most abject sinner like a Chandala, from all impieties. The observance of the vow, known as the great Santapanam Vratam, and in which the diet is enjoined to be composed of the secretions and evacuations of the body of a cow, as well as of the different preparations of her milk, was advised by the gods of yore, for the expiation of sins of whatsoever nature. The vow in question should be observed for three consecutive days, whereby the observer would be blessed with all sorts of benediction, and become the happy possessor of all wished-for objects. In the vow known as the Krichchhati-Krichchham, and which should be consecutively observed for twenty-one days, the diet should consist only of the milk of a cow, during that entire period. The great ancients practised this penance in yore, whereby they attained purity and ascended the region of the gods (6—9).

In the form of the penance known as the Tapta Krichchham, the practiser should live on the warm urine of a cow for the first three days, on warm clarified butter for the second three days, on warm milk for the third three days, and on air for the last three days. A practice of such a penance grants an absolute purification, and leads the practiser to the region of Brahman. The penance, in which the diet is enjoined to be composed of the same substances, taken

cold, is known as the Shita-krichchham, and a practice whereof is rewarded by a similar elevation after death. A man should wash his body with the urine of a cow, live on a diet consisting of the preparations of her milk, tend to a herd of cows, lead them to fresh pastures every day, and eat his meals after the cows had been fed. A man, by leading such a life, is said to practise the penance of Go-Vrata. The penance should be continuously practised for a month, whereby the practiser would be absolved from all sins, and ascend heaven and ultimately have access to the beatitude of the most holy Golaka (the region of Vishnu). Similarly by constantly repeating the verses known as the Gomati Vidya, a man is sure to be rewarded with a similar elevated station in the next world. The man who joins the cows in their dance of wild ecstacy, is sure to enjoy the fruits of heaven in the company of celestial dancing girls. The body of a cow is always fragrant. The body of a cow always emits the perfume of the scented gumresin. All animals depend on the cow for their sustenance. A cow is a locomotive benediction, since it serves the gods with the food they live upon, and which solely consists of libations of clarified butter offered to them in the course of a religious sacrifice. The cow is the sole purifying principle in relation to all other animals. The gods in heaven are pleased with the libations of clarified butter prepared out of the milk of a cow, and offered in the course of a sacrifice, consecrated with a repetition of the Veda Mantras. Thus the cow is ultimately connected with the rites of Homa, performed by the holy sages in connection with an Agni Hotra sacrifice. The gods speak in response to the Mantras repeated during a religious sacrifice, and shower ambrosia on earth, in return for the libations of clarified butter offered to them in the course thereof (10—17).

Cows offer the best sustenance to all sorts of animals. The cows are the holiest of the holies, the best of all aus

picious sights. The cows are the step-stones to heaven,—the most blessed sisters to eternity. Obeisance to the cows, the abodes of all beauty, the daughters of the celestial Surabhi. Obeisance to the cows, the holiest daughters of the god of creation. The cows and the Brahmanas form the two bi-furcated branches of the same family. The Mantras reside in the Brahmanas, the libations abide in the cows. It is the gods, the Brahmanas, the cows, the holy sages, and the chaste wives that form the mainstay of the universe, and hence they are the objects of the most devout worship. The pools whereof a cow would drink, should be deemed as a sanctuary. The sacred streams, such as the Ganges, etc., should be deemed as all lying in the body of a cow (18—22).

I have dealt with the greatness of the cow, now hear me discourse on the mode of treatment which should be adapted in diseases that afflict the bovine species. Oil prepared with a decoction of Shringavera, Vala, powdered Mansa and Makshika, would prove beneficial to a disease affecting the horns. In a case of aching inflammation of the ears, oil boiled with the essence of Manjista, garlic, Asafœtida and Saindhava salt, would prove an unfailing remedy. A plaster composed of the roots of Vilva, Apamarga, Dhataki, Patala, and Kutaja, applied over the gums, would prove beneficial to a case of toothache (23—25).

O Rama, drugs mentioned under the preceding malady, should be used in diseases affecting the cavity of the mouth, boiled with an adequate quantity of clarified butter. The same mixed with Saindhava salt, should be prescribed in diseases of the tongue. In inflammation of the throats, in cardites, in lumbago, in rheumatic complaints in general, and in general atrophy of the muscles, the remedy should consist of the essence of turmeric, Daruharidra, and the drugs known as the Triphala. The expressed juice of Triphala and Ghritamitra, should be mixed with the drink of a cow, while the

Patha and the two sorts of Haridra, should be deemed beneficial to a cow, suffering from an attack of acute dysentery. In all diseases of the digestive organs, as well as in maladies affecting the pulmonary capillaries, and in cough and asthma, the expressed juice of Shringavera and Bhargi should be administered (26—29).

Broken bones will be set right by a plaster of salt and the expressed juice of Priangu, while oil, which is a good antidote of a deranged state of the humour of wind, would successfully cope with any sort bilious distemper of a cow, if prepared and boiled with the drug known as the Madhu-Jasti. An attack of cold would prove amenable to the expressed juice of Vyosha, administered through the medium of honey, while a case of persistent catarrh would yield to a decoction of Vyosha mixed with powdered Pushtaka. A calf would marvellously thrive on a food consisting of Masha, sesamum, wheat, clarified butter, and the cream of goat's milk. Fumigation of a cow-house with the vapours of Visha plants tend to neutralise the evil effects of malignant stars thereon, and make the cattle strong in limbs. A fumigation of the cow-house with the vapours of Devadaru, Vacha, Mansi, Guggula, Asafœtida, and Mustard seeds, mixed together, would act as a safeguard against the breaking out of those diseases among its inmates, which are usually ascribed to the evil effects of malignant planets (30—34).

The bells to be hung round the neck of a cow, should be fumigated as well with the vapours of the drugs enumerated above. Morsels composed of the severed sticks of Ashvagandha and sesamum, should be given to a cow for the purpose of increasing her milk. A Pinyaka tree should be planted in each cow-house, with a view to improve its general sanitary condition. The goddess of fortune should be worshipped with the dung of a cow on the fifth day of the lunar month, and the god should be worshipped on the occasion as well with flowers and perfumes. Now I shall

deal with other rites which confer peace on the cow. The god Hari should be worshipped on the fifteenth day of the moon's increase in the month of Ashvina. The gods Rudra, Aja, the sun-god, Lakshmi and the god of Fire, should be worshipped with libations of clarified butter. The worshipper should take curd only on the day of the worship, worship the cows and circumbulate the sacrificial fire. The ceremony should be closed with song, music, and a bull-fight. After that salt should be given to the cows and Dakshinas should be paid to the Brahmanas (35—39).

In the Naimittika form of the rite, the ceremony should be ushered in with a worship of the god Vishnu at the centre of the mystic diagram, laid out on the ground, on the occasion of the sun's passing over to the sign of the cancer. The gods should be worshipped on the different petals of the pictured lotus flower. The ocean, the gods such as Aja, the sun-god, Vahurupa, etc., should be worshipped on the periphery of the exterior circle; and offerings should be made to each of them. The gods of heaven, the Vishvarupas, the Siddhis, the Riddhis, the goddess of peace, and the regent of the asterism Rohini, and the cows that guard the different quarters of the heaven, should be worshipped at the different sides of the Mandala, starting from the East. The god Ishvara should be propitiated with oblations of rice and pulse boiled together. The regents of the different quarters of the sky, should be worshipped as well, and sticks of sacrificial Kshira tree, dipped in clarified butter, should be poured on the sacrificial fire in their honour. Handsful of sun-dried rice and mustard seeds should be mixed with the clarified butter in which the sticks should be dipped. Hundred Pala weights of gold and bell metal should be gifted to the Brahmanas. The cows should be feasted on food soaked in thickened milk.

SAID THE GOD OF FIRE:—The holy Shali-hotra disclosed to Sushruta that branch of medical science which relates to

the diseases of horse, while the holy Palikapya, narrated to the king of Anga, therapeutics on the diseases of elephants (40—44).

:o:

CHAPTER CCXCIII.

Said the God of Fire:—Now listen to me discoursing on the congery of Mantras, a knowledge whereof grants to their respective votaries enjoyment of all the creature comforts in this life, and salvation in the next. O thou twice-born one, the Mala-Mantras consist of more than twenty letters. The Vijas in order to be classed as Arvak-Mantras, must consist of more than ten letters. The Arvak-Mantras constantly repeated, bear fruits at their old age, *i.e.*, they grant salvation to their reciters at the lapse of the full period for which they are enjoined to be repeated. The Vija-Mantras which generally consist of less than ten letters, fructify at the middle of their enjoined time, *i.e.*, at their youth. The Mantras which consist of more than five and less than ten letters, may bear fruit at any time of their ordained period of repetition (1—3).

The Mantras are usually reckoned as belonging to masculine, feminine, or to the neuter sex. The feminine Mantras invariably end with the term Svaha, the name of the wife of the Fire-god, while those that are of the neuter sex, end with term Namas (obeisance), the rest being held as masculine. The Mantras of the male sex, should be used in charms, or in those mystic practices which tend to distract the minds of one's enemies. The feminine Mantras should be made use of in acts of little moment, or in those which are undertaken with the sole object of bringing sound health on them

on whose behalf they are practised. The Mantras which are reckoned as belonging to the female sex, should be used in all other sorts of charms. The Mantras are again grouped under the two more broader sub-divisions of Soumya, (soothing), and Agneya (fiery). The Vijas known as the Tara, should be appended to both the Soumya-, and the Agneya-Mantras. The Agneya-Mantras usually end with a Tara-Vija. The Soumya-, or the Agneya-, Mantras, should be used in an act which is of a nature quite in conformity with the meaning of either of them. An Agneya Mantra may be converted into a Soumya one, by adding the term Fut (obeisance) to its end (4—7).

A Mantra which is asleep, or has been just roused out of its state of slumber, does not bear fruit, though ardently repeated in rapid succession, and for ages and ages together. The sleeping state of a Mantra should be ascertained from the rapid and fluttered emission of breath through both the nostrils, while its waking should be judged from the calm and uniform passing of the wind through the left. An Agneya-Mantra may be converted into one of the Soumya class, by repeating its component letters in an inverse order. The state of waking of both these Mantras, should be carefully ascertained, and letters or Vijas which are presided over by baneful planets and asterisms, should be scrupulously excluded threform. In acts of charm, practised for the acquisition of a kingdom, or for the benefit of an individual, the vowel letters which are inimical to the component letters of his name, should be first arranged in due order. The Mantras are to be ascertained from computations made on the table on which the Gopal-Mantras are calculated, or by means of a Nakshatra Chakra. The letters of the alphabet from A to AS [excepting the two Ris and the two Lis], should be arranged under the different asterisms from Ashvini to Rohini, or the different chambers of the former diagram should be marked as the Siddha [successful, such

as the ninth, the first and the fifth chamber], Sadhya [successful in time, such as the sixth, the tenth and the second chamber], the Susiddha [extremely successful, such as the third, the seventh and the eleventh chamber], and the Ari [Hostile, such as the fourth, the eighth, and the twelfth chamber], and the character of each Mantra in relation to the name of the individual to whom it should be imparted, should be calculated therefrom. A man, by simply repeating a Siddha-Mantra, attains salvation, while a Sadhya-Mantra requires the performance of the rites of Homa and worship, to be at all fruitful. A mere contemplation of a Susiddha-Mantra, is enough for the salvation [attainment of absolute knowledge] of its votary. A repetition of a hostile Mantra, is sure to lead its votaries to the grave. A Mantra, full of forbidden or baneful letters of the alphabet, should be carefully avoided (8—15).

A man, having been duly initiated into the mysteries of a Tantric worship, and having been duly blest with the rite of final Ablution (Abhisheka) by his religious preceptor, should repeat the Mantras, obtained from him. A Brahmana who is scrupulously truthful, pure, intelligent, possessed of god-like fortitude, given to Japa and meditation, fully conversant with the books of Scripture, practises penances, and is capable of elevating or chastening his disciple, should be acknowledged as a Guru. A disciple, on the other hand, should live on a purely vegetable or Havishya diet, cultivate liberal setiments, never allow his mind to be ruffled by any consideration of the world, practise self-control and live the highest intellectual life possible, and should be a man always eager to learn fresh spiritual laws, heartily devoted to the service of his Guru, whom he should help with money, if necessary. A Guru, having imparted a Mantra to hi disciple, should repeat it ten thousand times for its perfec fruition (16—19).

A disciple stands in the relation o a son to his Guru

A Mantra heard at random, or obtained by force or stratagem from a Guru, or any Mantra found written on a leaf, or imparted in the form of a gatha (a peculiar metre of ballad poetry), should be looked upon as absolutely barren. The man who had nearly perfected a Mantra with rites of Homa and worship in a previous existence, is sure to work out his salvation in his next or succeeding birth, with a little labour upon the same (20—22).

There is nothing, which a person who has perfected even a single Mantra, is not capable of doing, not to speak of the man who has spent his life in perfecting many. Such a man is no less than the god Shiva himself. A Mantra consisting of a single Mantra, bears fruit after being repeated a million times. A Mantra consisting of a good many number of letters, should not be repeated so many times, while a Mantra consisting of letters, numbering twice or three as much as its Vija-Mantras, should be repeated in the way of a Rosary-Mantra. A Mantra should be repeated hundred and eight, or a thousand, times, where no definite number of repetition would be mentioned, and in all cases, libations of clarified butter numbering a tenth part of the number of Mantras repeated, should be poured on the sacrificial fire. Libations should consist of clarified butter alone, where no particular substance would be enjoined in that behalf. A man, incapable of performing the rite of necessary Homa, should further repeat a tenth part of the number of the Mula-Mantras, originally recited. The presiding deity of each Mantra, duly evoked, is pleased with the final ceremony of Homa, worship and meditation, and grants the wished-for boon to the votary (23—27).

A Mantra repeated in a small voice, should be deemed as ten times more meritorious than the one repeated in a loud tone, whereas the one repeated in a voice scarcely audible, but which is only judged from the constant movements of the tongue, is hundred times more efficacious than

the latter, while a mental repetition of the Mantra, should be deemed as a thousand times more fruitful than that. A votary should repeat the Mantra, sacred to his tutelary god, with his face turned either to the north or to the east. All Mantras should be repeated by prefixing the Pranava Mantras to them. The votary should be a man, not given to much talk, nor addicted to unholy drink and unclean diet. With his tongue fully controlled, and appetites fully subjugated, he should take his seat, at the lonely shore of a lake or a river, or amidst the sanctified solitude of a temple or open field, and there repeat his Mantras, without making any distinction between the person of his Guru and that of his tutelary god. For the absolute fruition of the Mantra, the votary should live on a Havishya diet, or take wheat-cakes soaked in milk, on the day of its repetition. The regent of the Mantra should be worshipped under the auspices of the eighth or the fourteenth day of the moon's wane, or on the occasion of a solar or a luner eclipse (28—32).

The gods, such as, Dasra, Yama, the fire-god the god of fate, the moon, the Rudras, the regent of the planet Jupiter, the heavenly serpents, the Pitris, Vaga, Aryaman, the sun, Tvasta, the Maruts, Indra, the fire-god, the Mitras and Indra, Niriti, the water-god, the Vishvadevas, Hrisikesha, the winds, the god of ocean, Ajaikapad, Ahirvadna, Pusha, the Ashvins, the Adi-devatas, the fire-god and Asra, Uma, Nighna, the Nagas, the moon-god, the sun, the Matris, Durga, the guardian deities of the different quarters of the sky, Krishna, Vaivasvata, and Shiva, should be deemed as the presiding deities of the different days of a lunar month, whereas the days of the week should be respectively held sacred to the deities such as Hara, Durga, Guru, Vishnu, Brahma, Lakshmi and Dhanesvara (33—37).

Now I shall deal with the rite of Lipinyasa, or the mystic act of contemplating the different parts of the body, as permeated with the essence of the divinities represented

by each letter of the alphabet (Matrika Varnas). The letters constituting the five groups or Vargas of Consonants, [such as the Ka Varga, the Cha Varga, the Ta Varga, the Tha Varga, and the Pa Varga], should be contemplated as permeating in couples, the region of the scalp, of the eyes, of the ears, of the nose, of the cheeks, of the lips, of the teeth, of the head, of the mouth, of the back, of the sides, and the region of the umbilicus, and so on, with the energy of their symbolised divinities. The region of the heart should be made permeated with the essence of the letters such as Ya, etc., which should be driven deep into the seven cardinal principles of life, such as the serum, the blood, the flesh, the fat, the bone, the marrow and the semen. The regent of the letters are Srikantha, Ananta, Sukshma, Trimurti, Amarishvara, Agnisha, Bhavabhuti, Tithisha, Sthanuka, Hara, Dandisha, Bhoutika, Sadyojata, Anugrahishvara, Akrura, and Mahasena (38—41).

Then the names of the different manifestations of Rudra, such as, Krodhisha, Chanda, Panchantaka, Shivottama, Rudra, Kurma, Trinetra, Chaturanana, Ajesha, Sarva, Somesha, Langali, Daraka, Ardhanarishvara, Umakanta, Ashadi, Dandi, Atri, Mina, Mesha, Lohita, Sikhi, Chhagalanda, Dviranda, Mahakala, Vali, Bhujanga, Pinaki, Khadgi, Vaka, Shveta, Bhrigu, Lagudisha, Aksha and Samvartaka, should be contemplated as written in fire inside the different parts of the body, each followed by the term Namas (42—47).

The votary should locate the Anga-Mantras, in the different parts of his body, with the principal ones. The Anga-Mantras, such as, the Namas, the Svaha, etc., should be located in the following order, *i.e.*, the term Namas should be contemplated as situated at the region of the heart, the term Svaha at the tuft of hair on the crown, the Mantra Hrum, as protecting the body of the votary as an armour, the Mantra Vousbat, as occupying the region of the eyes, and the Mantra Fut as a weapon in the hand of the votary. Oblations

consisting of sesamum seeds, should be cast into the sacrificial fire, in honour of the goddess of learning, who should be contemplated as holding a rosary and a pitcher in her two right hands, and a book and a lotus in her two left. The goddess, thus worshipped, fills her votary with the fire of poesy. The rite in question, should be performed at the beginning of a ceremony, for the fructification of the object of its undertaking. The Mantras become spotless when preceded by such a rite of Nyasa (48—51).

—:o:—

CHAPTER CCXCIV.

SAID THE GOD OF FIRE:—Now I shall enumerate the names of the different species of snakes, and deal with the time of their preponderance, the venomous nature of their bites, the ten joints of the body where such strokes prove invariably fatal, their period of incubation, and the diagnosis of a particular case from the demeanour of a messenger, sent to call in a snake-doctor and so on. Shesha, Vasuki, Takshaka, Karkata, Avja Mahamvuja, Shankhapala and Kulika, are the names of the first eight serpents created by the God, and they are regarded as belonging to the race of Bramhana, Kshatriya, Vaishya, and Shudra respectively in couples. From them, five hundred different species of serpents came into being, who in their turn gave birth to innumerable groups of reptiles, such as are characterised by sanguine, bilious or phlegmatic temperaments, not to speak of the countless hybrid species such as the laddle-shaped or spoon-headed snakes possessing venoms partaking of the vitiated humours peculiar to their parents. The hoods of the species are

marked with the signs of cartwheels, ploughshares, umbrellas, Svastikas and maces. The Gonases, are usually slow of locomotion, and invariably attain a long and elongated body, marked with ring-like impressions. The Rajilas, on the other hand, look glossy and beautiful in their multicoloured stripes, and can stand erect on the tips of their tails, and are capable of darting at the prey at an angle. The bodies of the hybrid offsprings of the Rajilas, are marked with stripes and rings peculiar to both the parent stock (1—6).

The sixteen classes of Gonases are grouped under four broad generic heads, according to the constituting principles of their venom, such as the earthy, the windy, the fiery and the watery, and are divided into twenty-six minor classes according to the difference of their shape and structure. The Rajalis admit of a division into thirteen different species, while the same may be extended to include another twenty-one species, if their progeny by intermixture is taken into consideration. The snakes that take birth in a season other than their natural time of pairing, should be deemed as hybrids.

The female snakes are impregnated during the four months of rain, and lay eggs at the close of that season, numbering in average from two hundred to two hundred and forty at a time. The snakes eat their offsprings as soon as hatched out of their eggs, without any regard to their sex. The eyes of an infant black snake (Krishna) open within seven days of its being first hatched out of the egg. On the twelfth day, its faculties are fully developed, while it becomes capable of stirring abroad on the thirteenth day of its birth. The fangs appear, on the moment an infant snake sees the sun. The four fangs, two in the upper and two in the lower jaws, appear from within twenty-one to thirty-two days of its infantile life. The four fangs known as the Karali (the Dreadful), the Makari, the Kala-ratri (the night of death,) and the Yamadutika (the maiden envoy of death), are arranged in couples in the right and left jaws (7—12).

The different days of the week are marked by the respective influences of the seven snakes, while the joints of time, such as Dawn and nightfall, are under the direct control of the species Kulika, with the concurrent influences of either Shankha or Mahavja. A bite by a snake at a time controlled by the latter, is sure to end in death of the victim. The malignant asterisms, and baneful lunar phases, and astral combinations, in connection with a snake-bite, are the Krittika, the Bharani, the Svati, the Mula, the three Purvas, the Ashvini, the Vishakha, the Ardra, the Magha, the Aslesha, the Chitra, the Shravana, the Rohini, the Hasta, and Saturdays, Tuesdays, the fifth, the sixth, the eighth, and the fourteenth days of a lunar month, the four meetings of day and night, and the malignant yogas. The planets that are of a malignant nature, determine in many cases the virulence of the poison. The spot affected, is marked by a single or a couple of pin-like incisions, or present the aspect of a cleft, or an open wound (13—18).

In a case of false or apprehended bite, the characteristic punctures are not visible, while in a case of actual bite, there appear two or three such incisions, accompanied by pain and profuse bleeding, which form its four characteristics. A bite at the leg in night, accompanied by a tortoise like swelling of the affected part, with burning sensation in the wound, like the bite by an ant, and a choking sensation in the throat, is sure to terminate in death.

A bite by a snake, though accompanied by symptoms of an unvenomous character, should be held as fatal, if marked by knot-like indurated swellings around the affected part. A man bitten by a snake at a temple, or in a deserted house, or near an ant-hill, or at the orfice of a hole in a garden, or at the crossings of roads, or at a cremation ground, or in the bed of a river, or at the confluence of streams, or in an island, or at a spot where four roads meet, or over the terrace of a building, or on the summit of a hill,

or near an old well, or at the outside of a long-standing hole, or in an old and dilapidated building, or by the side of a moat, or near an old ruin, or by a snake, come out of a hole in a Jamvu, or in a Vata tree, or out of a crevice in an old and tumble-down wall, or at any vulnerable part of his body, such as the throat, the palate, the neck, the head, the chin the navel, or at the legs, is sure to meet his doom (19—24).

The fatality of a case of snake-bite, can be ascertained from the demeanour of the messenger sent to call in a snake-charmer. A messenger, who speaks well, is pure and self-possessed, and comes in with a flower in his hand, clad in clean and white clothes becoming of his sex and status, augurs a favourable termination of the case, while the one who enters by a back or a side-door, clad in dirty linen, or equipped with a full set of arms, or stands with down-cast eyes, and speaks in a broken voice, or the one who takes hold of a piece of dry wood, just on his entrance into the chamber of the snake-charmer, or the one who comes in, in wet clothes, with garlands of black and red flowers entwined round his head, or the one who comes in, pressing the seeds of sesamum in his palms, or the one who rubs his breasts, or bites his nails in the presence of the charmer, or the one who writes on the ground with his foot-nails, as well as the one who casts off loose hairs, or cuts a dry grass in two, with his teeth or finger nails, should be deemed as the express envoy of death (25—28).

The sex of the person bitten, should be determined from the emission of breath wind through the left, right, or both the nostrils of the snake-charmer and the messenger, deputed to call him in. If the wind comes out forcibly through the left nostril of the snake-charmer, the patient should be judged a female, while the opposite should be the conclusion, where the messenger would breathe through his right nostril. The patient, should be judged a eunuch, where the charmer and

the messenger would breathe through both the nostrils. The bite should be supposed at that part of the body of the patient, which the messenger would first inadvertently lay hand on, of his own person. A messenger who fitfully moves his legs just on his arrival at the house of a snake-charmer, augurs evil, while the one who sits there with lifted or updrawn legs, foretells a safe and easy cure. Any animal entering the room of the snake-charmer in the company of a messenger, should be deemed as a good omen, while an animal listlessly pacing the ground at the time, would forebode the contrary. The speech of a messenger, full of long-drawn, or flat vowel sounds, should be deemed inauspicious, while on the contrary, the case inflections used in his speech, would indicate the time the venom would remain operative (29—32).

The letters of the alphabet, should be arranged in two chambers. The vowel letters are auspicious, and are known as the Vasumana Varga, while the four letters, of each of the five groups of consonants, should be deemed as respectively sacred to the gods, such as of the wind, the fire, Indra, and the god of water. The fifth letter of each group, should be held as inauspicious and belonging to the neuter sex, their presiding deities being the regent of the planet Venus, and the god Amvuyoni. Letters sacred to the wind-, or to the fire-, god and ocurring in the speech of a messenger, should be deemed as portending of evil, while those sacred to the god Hari, should be looked upon as tolerably good. The letters belonging to the neuter sex, should be considered as most fatal, while those who own the water-god as their tutelary divinity, should be deemed most auspicious, if ocurring in the speech, of a messenger (33—35).

A conversation entered into by the messenger with the snake-charmer, on the road to the house of the patient, foretells a successful cure, while the roaring of an elephant, or the deep rumbling sound of a rain cloud, heard at the time of

the start, should be deemed as most auspicious. Similarly, the journey should be started by circumbulating a fruitful tree. The sound of a Vasa from the bough of such a tree, as well as a song and music heard at the time of the journey, indicates good luck. A wailing sound, a false talk and a sneezing heard at the right, should be deemed as a bad omen. A courtesan, a king, a virgin, a cow, an elephant, a flute, a banner, as well as pots of curd, thickened milk or clarified butter, a conch-shell, an umbrella, a vessel of water, a trumpet, a fruit, rice, gold, and silver, should be deemed as auspicious sights, if seen in front in the course of his journey. Similarly, the sight of a burning log, of an artisan clad in dirty clothes, of a vulture, of a jackal, of an owl, of a human skull, of cowries, or of cotton, on the road, should be deemed as desisting the snake-charmer from proceeding further, while ashes and burnt cinders seen by him in his journey, should be looked upon as foreboding certain death (36—40).

The venom of a snake affects the seven different organs of the body, as it invades in succession the seven cardinal principles of vitality. Simultaneously with the bite, the poison goes up to the region of the forehead, then affects the eyes, then pervades over the whole face, then affects the organs of articulation, and then the deeper principles of of life in succession (41).

——:o:——

CHAPTER CCXCV.

SAID THE GOD OF FIRE:—Now I shall deal with the mode of treatment by charms and incantations, which should be adapted in a case of snake-bite. "Om obeisance to the blue-throated god, (Nilakantha)." This Mantra, duly

repeated, acts as an antidote of snake-poison, and has been known to preserve life in many fatal cases. Honey taken with clarified butter, acts as an antidote of poison, which admits of a division into two classes, such as the animal and the vegetable. The venom of snakes and moles belong to the former class, while the drugs known as, the Shringi, etc., belong to the latter. The soft vowels ocurring in the Mantra, should be deemed as symbolical of the god Bramhan, while the Pada-Mantras, technically known as the Lohitas, should be deemed as emblematic of the divinity of Shiva. This Mantra, which is called the Veati-Mantra, and consists of letters sacred to the celestial bird (Garuda), runs as follows :—

"Om burn, O thou god of mighty intellect." This Mantra should be located in the region of the heart. "Obeisance to Garuda,—to Garuda, the crested-bird of heaven." This Mantra should be contemplated as occupying the tuft of hair on the crown. "Oh thou neutraliser of all poison, O thou who dispersest the hosts of the demons, frighten and frighten, and trample down." This part of the Mantra should be contemplated as protecting the body as an armour. "O thou whose sway none can dispute, Vam, Hum, Fut." This part of the Mantra, should be contemplated as a weapon. "Obeisance to thee, O thou of dreadful appearance, O thou, dreaded by all, frighten all, and burn them down to ashes." This part of the Mantra should be located in the region of the eyes.

The mystic lotus, consisting of the different letters of the alphabet, and the petals of which, pointing towards the eight cardinal points of the sky, are tipped with the energy of the gods represented by their prototypes, the vowel letters, and whose polens represent the seven states of beatitude, the Sapta-Vargas, should be contemplated in the region of the heart, which the snake-charmer, by an act of psychic transposition, should bring down into the palm of his

left-hand. He should locate the different letters, representing the beatific rays of the Veati-Mantra, at the tips of the fingers of his right hand. The rays, expanded in the form of a quadrilateral figure, should be contemplated as of a yellow colour, and as partaking of the nature of the quintessence of earth, sacred to the god Indra. The second halo, or Mandala, in the form of a semicircle, like a lotus flower cut in two, should be contemplated as of a white colour, and partaking of the nature of the quintessence of water, sacred to the god Varuna. The next beatific halo, should be contemplated as of the shape of a cross inscribed within a triangle, and as composed of essential fire, presided over by the regent of that element. The last, or the exterior Mandala, should be contemplated as a rim of black or dusky colour, composed of the quintessence of ether, sacred to the god of wind (1—6).

Then the principal letters of the Veati-Mantra, should be located in the phalanges of the different fingers, which are held as their proper chambers, encircled by a serpent of golden light. The four letters of the Mantra, of a colour uniform to that of their own portion of the halo, should be contemplated as located in the halo of quintessence ether around fingers, and in the halo of a principle which fathered this universal expanse of heaven, and which knows no form, and is only characterised by the proper sensible of hearing. The first letter (A), should be contemplated as located in the middle phalange of the little finger. Similarly, the first and the last letters of the term Naga, should be psychically located within their spheres in the halo. The letters presided over by ghosts and malignant spirits, should be located in the tips of the fingers, such as the right thumb, etc., (7—10).

Then the letters, emblematic of the five proper sensibles, should be, as well, located in the other phalanges. A single touch of hand, thus charged with the energy of the mighty

and divine Tarksha, is sure to destroy all poison. Then in the beatific halos (Mandalas), charged with the essence of the component letters of the Veati-Mantra, and located in the phalanges, and in the region of his umbilicus, the votary should contemplate the fiery image of Garuda, to the length of two thumb-heads. The god should be contemplated as possessed of a golden colour from knee-joints to the navel, coloured like a snow-flake from the navel upwards, and possessed of a colour like saffron, around the region of the neck, the hairs being raven-black. His pinions should be contemplated as co-extensive with the infinite sky, reflecting the hue of his blue and dreadful beaks, and from around whose neck, the serpent, known as the moon, dangles down like a necklace. This description of the celestial Garuda, should form the principal incantation of a charmer, in the treatment of a case of snake-bite (11—15).

A blow with a fist, thus charged with the Tarksha-Mantra, is sure to act as an antidote of all sorts of snake-poison. A single pass with the five fingers, charged as above, and over the spot of bite, would arrest the further spread of the venom. The Mantra, which should be recited, simultaneously with the making of passes, runs as follows :—" The Bhu-Vija-Mantra which is the lord of the Mantras, and consists of five letters, has descended from the skies. May all excess poison be destroyed by the strength of this incantation." The patient, sprinkled over with water consecrated with the above Mantra, is sure to sit erect on his bed. Even the sound of a trumpet, or of a conch-shell consecrated with the present Vatyaya-Mantra, would rouse up a patient out of a state of apparent death, through the energy of the Bhu Vija Mantra contained in the mighty Veati. Then the Mantra, divested of its component principles of earth and wind, would attack the poison, and destroy it with its remaining principles of light, fire and water (16—20).

The charmer should practise this incantation with the

greatest possible caution, and recite the Mantra, after having psychically located it in its proper beatific sphere of the quintessence of water. He should think himself, on the occasion, as fully permeated with the energy of the celestial Garuda, and contemplate himself as looking as fierce and dreadful as that celestial enemy of the serpents. Water consecrated with the Vijas, known as the Janu, the Dandi, and the Indu, and coupled with the Sri-Vija followed by the term Svaha, should be given to a person bitten by a snake, whereby he would be safe and rally, and be out of danger, and get rid of the fever which invariably marks the sequel to such cases. The Mantra spoken of above, runs as follows:—"Obeisance to the bird, to the bird, to the great bird, to the great bird, Vi and vi. Obeisance to the bird, to the bird, to the great bird, to the great bird, Kshi, Kshi, Svaha." These two mighty Mantras, sacred to the celestial bird, are possessed of the efficacy of successfully coping with all cases of snake-bite. The Gayatri-Mantra, sacred to Garuda, is as follows :—

"We contemplate the divine nature of the bird. We meditate on his divine self, and may our mind be led to dwell on the divine personality of the mighty Garuda" (21—24).

The charmer should locate the images of different manifestations of the god Nilakantha, such as Kala, Langali, etc., in the different parts of his body, such as the heart, the neck, etc., as follows:—"Obeisance to Hara, Hara, at the heart. Obeisance to Kapardi situated at my head. Obeisance to Nilakantha at the tuft of hair on my crown. Svaha to the devourer of the poison, Kalakutha, who protects me as my armour. Obeisance to the three-eyed Krittivasa, occupying the region of my eyes."

The faces of the god, considered from the east in a round, should be contemplated as of different colours, such as the white, the yellow, etc., while his two left hands should

be contemplated as equipped with a bow, and the Hydra, and the two right, should be contemplated as bent in a posture, which says benediction, and "dread not." The goddess Gouri, should be contemplated as seated beside his holy thread, which owns the god Rudra, as its tutelary divinity (24—27).

The charmer, should then project, by an act of Nyasa, the component letters of the Mantra, into the regions of the legs, knee-joints, arms, navel, heart, neck, face and the head of the mental picture of the contemplated deity. Then from the phalanges of his fingers, he should withdraw the energy of the component letters of the Mantras located therein, by an act of previous Nyasa, and concentrate them on the tips of his two thumbs, and therein attract all the energy of the deity meditated upon, by means of a Shulamudra. The left-hand should be used in making passes for neutralising the effects of snake poison, whereas the right-hand should be used on all other occasions. The poison, without doubt, will be destroyed by the rite of Sanmarjana (rubbing), wherein the following Mantras should be used. "Om obeisance to the god Nilkantha. Tha. Om obeisance to the clear-necked deity. Tha. Om, obeisance to Sarvajna-Kantha. Tha. Cast down, Om obeisance, Om obeisance to the clear and blue deity, who is the destroyer of more than one, nay all sorts of poison. Om, obeisance to the Mantras sacred to the god Rudra, obeisance to him. The blue-throated Maheshvara, should be worshipped according to the rites of Rudra Vidhanam, whereby the venom will be eliminated from the body of the patient (28—31).

:o:

CHAPTER CCXCVI.

Said the God of Fire:—Now I shall deal with the rite of Rudra Vidhanam, which consists of five groups of ceremonies, and a performance whereof, is potent enough to grant all sorts of bliss.

The rite of Nyasa, in connection with the Mantra, should be performed as follows:—The Mantra known as the Shiva-Sankalpa, should be contemplated as permeating the region of the heart, the Vedic verses known as the Pourusha Sukta, should be deemed as its Shiva, or the presiding deity, the Mantra known as the Sambhrita Sukta, as permeating the tuft of hairs on the crown, the Mantras known as the Ashuh as serving the purpose of an armour. These together with the Shata-Rudriya Mantras form, as it were, the five members of the body of the Rudravidhanam (1—3).

Having practised the rite of Nyasa as above indicated, the votary, should repeat, in due succession, the different Mantras sacred to the god Rudra, the first of which consists of the Sukta running as Yajjagrata, etc., and of the Richs such as the Yadricham Manasam Vidu, etc. The Rishi, or the composer of the verses, is Shiva-Shankalpa, and its metre is Tristhubha. The Rishi of the Suktas running as the hundred-headed Shiva (Shiva-Sahasra Shirsha), etc., is Narayan. The metre of the verses is Anusthup, and its presiding deity is Purusha. The Rishi, or the composer of the verses running as Abhyashra-Sambhritam, etc., is Uttara Gonara, while as regards metric composition they belong to the class of Traisthubha (4—6).

The metre of the first three verses is Tristupa, while the other two belong to the Anustapa class of metrical composition. The last verse follows the rules of the Traisthubha,

and owns the god Purusha, as its tutelary divinity. The twelve verses, from the one commencing as Ashurindra, etc., belong to the Traistuva class of metrical compositions, while the name of the Rishi, or the rhapsodist, who first sang the Suktas, known as the Saptadasharchika is Pratiratha. The verses are presided over by different deities, while the god Puruvid should be deemed as an Angadevata. The verses which are sacred to the remaining divinities, belong to the Anustapa class of metrical composition. The latter god, together with Yama, Indra, Bhabitri, etc., are the tutelary gods of the verses, which are controlled by the rules of the metre, known as the Pankti. Each of the Vedic verses of the chapter known as the Rudradhyaya, has its own Rishi, such as Prajapati, etc., while the three verses of Koutsha, lay claim to no less than divine authorship (7—11).

The god Rudra is the tutelary divinity of the two verses running as Manas etc., while the first Anuvak, should be considered as under the direct control of the god Eka-Rudra. The metre of the first verse, is Gayatra, while the next three Rikas belong to the Anustup class of metrical composition. The metre of the next three is Pankti, while the rest belong to the Anustup class. The metre of the two of the verses of the Anuvaka, is Jagati, while the five Riks, such as the Heranya Vahana, etc., own the god Rudra, as their presiding deity. The presiding deity of the verses which constitute the twentieth division of the Shukta, is Rudra. The metre of the first of these verses is Vrihati, the second is a Rik, followed by three verses of the metre Jagati, while the third belongs the Thristubha class of metrical composition, followed by the four Yajur Mantras of the Anustup metre. The man who is conversant with these Rik Mantras, and Aryas, attains all sorts of supernatural power, and acquire a perfect control over the elements (12—15).

The Trailokya Mohana (charmer of the three worlds) Mantra which runs as, "Ing, Shrim, Hrim, Hruin, obeisance

to Vishnu, the charmer of the three worlds," is likewise endued with the efficacy of destroying venom, and healing the sick. The same result may be obtained by a repetition of the Nrisinha Mantra, which belongs to the Anustup class of metrical composition, and runs as follows:—"Om, Ham, Ham, I make obeisance to the fierce and dreadful Maha-Vishnu, burning as a cone of living fire, and whose open mouth has obstructed all the apertures of the heaven. I make obeisance to the great Vishnu, who is all gentleness, and the destroyer of death." This Panchanga Mantra, is the fulfiller of all objects. These two Mantras, respectively consisting of eight and twelve letters, are sure to act as antidotes of all sorts of venom and distemper. The manifestations of the Supreme Goddess, such as Kavjika, Tripura, Gouri, and Chandrika, should be worshipped for the subsidence of effects of all sorts of poison in the system, and similarly the Mantras respectively sacred to them, of those held specially sacred to the Sun-God, or to the Rudras, or to the Vinyakas, should deemed as possessed of like virtues (16—19).

-:o:-

CHAPTER CCXCVII.

SAID THE GOD OF FIRE:—"Om, obeisance to the god Rudra, to the deity who wields an axe of living fire in his hand. Cut down, and cut down the venom. Om, obeisance to the god Rudra, who has manifested himself in the shape of the mighty Garuda, rouse and rouse up this snake-bitten person, out of his comatose sleep. Make him shiver and shiver, fill and fill his mind again with cogitation, O thou great Rudra, dost thou advance, take hold of him,

tie him round, and lift him from the sleep of death. Scare away and scare away, strike and strike with your fist, cut and cut down, trample and trample down the venom, that has clouded his faculties. Tha. Tha."

Thus invoked, the celestial Garuda, the god Rudra manifest in the shape of that mighty bird, destroys all poison.

"Om, obeisance to the god Rudra. Destroy all sorts of poison, whether natural or artificial, animal or vegetable, primary or secondary, destroy the venom which still remains operative in the system of the patient, stricken by a snake. Stir up, and stir up, subdue and subdue, and eject and eject the poison that is still active in his system. Cast the light of day with the obscurest gloom, draw in, packs of sable cloud, and roar in thunder and lightning. Destroy and destroy, advance and advance, neutralise and neutralise the poison, just eliminated through the agency of the present incantation. Om, throw it away. Om, throw it away, Svaha. Om, Hram, Hrim, Khim, Sah, Thandron, Hrim, Thah."

A charmer, by repeating the abovesaid Mantra, will bind down the snakes (1).

The same result will be obtained, even by a rephtition of a single, two, three, or four Vijas belonging to the circle of the five component parts of the Krishna Mantra, or the Mantra which runs as, "Obeisance to the beloved of the milk-maids," should be recited in its entirety. "Om obeisance to the god Rudra, manifest in the shape of a golden grasshopper, obeisance to Rudra, the lord of the brotherhood of ghosts. Roar, and roar, whirl round and whirl round, cast down and cast down, remove and remove, attack and attack, overpower and overpower, the venom. This is at the command of the golden grasshopper. Tha. Tha."

The above is called the Patala Mantra, a single repetition of which tends to destroy all venom, which otherwise imperils the life of a person bitten by a snake. A person bitten by a snake, should cauterise the affected part with

a red hot stone, or with a burning log, or with a burnt kokonada.

A potion composed of Arka-flowers, seeds of Shirisha, Kshira seeds, and the drugs known as the Trikatu, should be deemed as beneficial in a case of snake-bite. A plaster, composed of the same drugs pasted together, and applied over the affected part, or a collyrium prepared of those substances and applied along the eye-lids of the patient, have been known to bring many a difficult and hopeless case to a favourable termination. Similarly, a potion composed of the essence of pepper, treated with the expressed juice of the Shirisha flowers, may be administered with advantage to a person bitten by a snake, or the same may be stuffed into his nostrils as snuff. A potion composed of Koshataki, Vacha, Asafœtida, Shirisha, Arka, and the Trikatus, pasted with milk, and the washings of Mesha, should be deemed as a powerful anti-venomous agent, which may be used as a plaster, or for snuffing as well. Similarly a snuff composed of Ramatha, and all parts of Ikshaku powdered together, and pills composed of Indravala, Agnika, Drona, Tulasi, Shirisha flowers, Devika and Trikatu, treated with the expressed juice of the latter, should be deemed as possessed of the same virtue, if prepared on the fifth day of the moon's wane (2—8).

-:o:-

CHAPTER CCXCVIII.

SAID THE GOD OF FIRE:—O Vashishtha, hear me discourse on the mode of treatment which should be adapted in the case of a bite by a snake, known as the Gonasa. A snake-charmer, by eating a betel consecrated with the

Mantra, running as Hrim, Hrim obeisance to the white-winged bird, is sure to cure a patient bitten by a Gonasa. A potion composed of the expressed juice of Lashunam, Ramatha fruit, Kushtha, Agni, Vyoshaka, and milk, should be deemed as possessed of a similar efficacy. In a case of a bite by a Rajila, the remedy should consist of Krishna, Saindhava salt, clarified butter, and honey, mixed with the washings of Puritati. A Modaka composed of Krishna, treacle, milk, clarified butter, honey, Vyosha, tail and the bones of a cat, and the nails of a mungoose, may be given with advantage in a case, similar, in every respect, to the one mentioned in the preceding line. A fumigation of the affected part with the vapours of a burning stick, composed of Nirgunthi, Kola, Varna and Lashuna, pasted with the milk of a sheep, would make it free of all venom (1—5).

A potion composed of the sweats of Manipatra, treated with Kanjika, and mixed with the expressed juice of Karpasha, should be given to a man bitten by any of the sixteen kinds of moles. The flowers of the Phalini boiled with oil, should be applied over the spot bitten by a mole, while treacle mixed with Nagara, should be given as a cure for the deranged state of appetite, that marks the sequel to such a case (6—7).

Twenty different medicines are known for bites by venomous spiders, insects, and scorpions. The drugs known as the Padmaka, Patali, Kusha, Ushira, sandal-wood, Nirgunthi, Shariva, and Sheli pasted with water, should be applied over the spot bitten by a Luta. Similarly a plaster composed of Gunja, Nirgunthi, Kankola leaves, Shunti, and the two sorts of Rajani pasted with the seed and pulp of Karanja, may be used in substitute of the one mentioned in the preceding line. A plaster composed of Manjistha, Sandal-wood, Vyosha flower, Shirisha, and Koumuda, should be applied over the part bitten by a scorpion (8—10).

"Om, obeisance to the god Rudra, Chivi Chivi, rend and

rend asunder, Kiri Kiri, cut and cut with the sword, pierce with thy trident, sever and sever with thy discus. 'Om, Hrum, Fut." This incantation should be practised in the case of a bite by an ass. A potion composed of the essence of Triphala, Ushira, washings of Musta, Mansi, Padmaka, and sandal-wood, mixed with goat's milk, should be held beneficial in a case of the same nature. A potion composed of the five drugs, such as the Vyosha, the Shirisha flowers, etc., and known as the Shirisha Panchangam, should be held remedial to venom of the centipedes. Similarly a plaster composed of Kandhara, and Serisha seeds pasted together, should be held as antidotal to the venom of a mole, escaped from the fangs of a poisonous snake. A case of the same nature would yield to a liniment composed of mustard oil, and the roots and branches of the Vyosha pasted together. The venom of all sorts of poisonous insects, would prove amenable to a plaster composed of alkali, Vyosha, Vacha, Asafœtida, Vidanga, Natam, Sandhava salt, Amvasta, Ativala, and Kustha. A potion composed of Yasthi, Vyosha, treacle, and thickened milk, should be held as a certain cure for a bite by a rabid dog (11—15).

"Om obeisance to the ocean. Om obeisance to the goddess of beautiful glow. May the drugs and herbs, culled by men in an informal way, may retain all their natural and original virtues, through thy grace, to which end thou hast been advised by the god Brahman." Then the charmer, should make obeisance to the herb, and throw ten handsful of barley to the deity, and ten times repeat the abovesaid Mantra. Then the herb should be addressed as follows:—"I cull thee, O thou, whose eyes constantly look upward." After which it should be administered to the patient with a repetition of the following Mantra:—"I make obeisance to thee, O thou Gopala, O thou foremost of human beings. Thou hast entered into a solemn compact with men to the effect, that whosoever shall take thy name, shall suffer no defeat. By

virtue of that compact, I invoke thy aid. May the patient rally, and may I achieve success in the treatment of the case I have undertaken." (16—19).

"Obeisance to Vaiduryya Matri. May she preserve me, and all, from the fatal efficiency of all poison. Obeisance (Svaha) to Gouri, to Gandhari, to Chandalini, to Matangini, and to the illusive energy of the god Hari."

The above Mantra, should be repeated, before administering medicine in a case of apparent death by vegetable poison. Padmakam, mixed with cold water, should be given to the patient, where symptoms of poisoning would be detected, immediately on its having been taken, and where there would be grounds to infer that the poison was still retained in the stomach; while honey mixed with clarified butter, should be prescribed in cases where further elimination would be necessary (20—21).

-:o:-

CHAPTER CCXCIX.

SAID THE GOD OF FIRE:—Now I shall deal with the mystic rites which tend to successfully cope with diseases that imperil the life of a child in the lying-in-chamber, and which are ascribed to the baneful influences of ghosts and malignant planets. On the day of its birth, a child is very susceptible to the baneful influence of the monstress (Grahi). A child possessed by such a spirit, refuses all food, tosses about its head, and writhes in agony, for which offerings composed of fish, meat, wine, edibles, perfumes, garlands of flowers, lighted lamps, and burning sticks of scented resin, should be made to the monstress. The body of the child should be plastered with a paste composed

of Dhataki, Lodhra, Manjistha, Tala and sandal-wood. The monstress Bhishani, who invariably possesses a child on the second day of its birth should be exorcised by burning Dhupas of the substance known as the Mahishaksha. A child possessed by Bhishani, is oppressed with a fatiguing cough. The respiration becomes difficult, and the child constantly writhes and tosses about in the bed in agony (1—4).

The body of the child should be washed with goat's urine. A paste composed of Apamarga, and sandal-wood, should be applied on its tongue at intervals, and the lying-in-chamber, should be fumigated with the vapours of Goshringa, Godanti, and hairs; and offerings should be made to the monstress as before. A child is subject to be possessed by the monstress Ghantali on the third day of its birth. The child cries incessantly and startles in fear. The body undergoes convulsive contortions, and all appetite vanishes. The body of the child should be smeared with a preparation, composed of Kshira, Anjana, Godanta and scrapings of ivory, pasted with goat's milk. The chamber should be fumigated with the vapour of Naka, Raji, and the leaves of a Vilva tree, and offerings should be made to the monstress as before. Similarly, a child is subject to be possessed by the monstress Kakoli, on the fourth day of its birth. The disease is marked by such symptoms, as the jerking of limbs, loss of appetite, foaming at the mouth, and upturned position of the dilated pupils. The remedy consists in smearing the body of the child with an unguent, composed of the scrapings of ivory, the cast off skin of a snake, and the urine of a horse The chamber, should be fumigated with the vapours of Raji and Nimva leaves, fanned with loose hairs, while offerings made of Masa pulse, or Kulmasha, should be made to the monstress (5—9).

The monstress Hansadika may take possession of a child on the fifth day of its birth. The child breathes with long

and updrawn breaths, and stretches its hands, and closes its fists. Offerings of fish should be made to her, and the body should be smeared with an unguent, composed of Mesha-Shringi, Vala, Lodhra, Shila, and Tala. The monstress, Shasthi, may possess a child on the sixth day of its birth. The disease usually ascribed to her malignant influence, is ushered in by the following symptoms:—The child cries without any apparent cause, starts up in fright, refuses all food, and suffers from convulsive contortions of limbs. Offerings of fish, should be made in honour of the monstress, and the body of the child, should be smeared with an unguent, composed of Raji, Guggula, Kustha, and scrapings of ivory, etc., and fumigated with the vapours of the same drugs, and substances. A child possessed by Muktakeshi, on the seventh day of its birth, develops the following symptoms:—The body emits a peculiar fetid smell. Yawning and lassitude supervene, and indicate a low state of vitality. The child cries, refuses to be consoled, and is oppressed with a harassing cough. The remedy consists in smearing the body with powdered tiger-nails pasted with water, which should be fumigated with the vapours of the same article (10—13.

A child possessed by the monstress, Shri-Dandi, on the eighth day of its birth, should be treated with a paste composed of Vacha, and the dung and the urine of a cow. The disease is marked by constant protrusion and movements of the tongue of the child, that constantly looks round with a sort of vacant gaze. The child cries, and seeks respite from the oppressive cough. Offerings should be made to the monstress as before, and the body of the child should be fumigated with the vapours of Vacha, sun-dried rice, and garlic. The disease which ails a child on the ninth day of its birth, is ascribed to the malignant influence of the monstress Mahagrahi. The child looks agitated, draws long and up-drawn breaths, and eats its two closed fists. The remedy consists in smearing the body with a paste of red

sandal-wood, Kustha, etc., and in a fumigation with the vapours of the hairs of a monkey. The malady that afflicts a child on the tenth day of its existence, is ascribed to the baneful influence of the monstress, Rodini. The child knows no rest, and cries incessantly. The body changes colour, turning blue, etc., in succession, and emits a sweet odour. The treatment consists in fumigating the body with the vapours of Nimva leaves, or in smearing it with an unguent composed of Raji, and the milk of a Sarja tree. Offerings composed of Kulma-shaka, should be made to the monstress, as above indicated (14—18).

The fumigation should be continued till the thirteenth day of the child's age. The montress Putana, attacks a child that has just completed its first month of life. The disease which is ascribed to her, is ushered in by the following symptoms :—The child moans like a crow. The respiration becomes difficult. The body emits a smell like that of urine, and the eye-lids remain completely closed, or half-shut. The remedy consists in washing the body of the child with the urine of cow, and in fumigating it with the vapours of Godanta. The monstress, should be propitiated with the offerings of a yellow clothes, garlands of red flowers, and lighted oil-lamps. The three sorts of Payasha, together with wine and the four sorts of meat prepared with sesamum, should be dedicated to the monstress, for seven days consecutively, and should be offered at the south. The monstress, Mukuta, possesses a child, on its completing the second month. The disease is marked by cold, running at the nose, and the parched state of the lips and the cavity of the mouth. Offerings of flowers, perfumes, clothes, flour-cakes mixed with sugar and spices, lighted lamps, and burning incense-sticks, should be made to the monstress, whereby the child would be cured (19—23).

The monstress, Gomukhi (the cow-faced), attacks a child in the third month of its existence. The possessed child

remains drowsy all day long, and urine and evacuations of bowels are entirely stopped, accompanied by groaning and moaning. Offerings of barley, Priyangu, Palalam, pot-herbs, and Kulmasha, should be made to the monstress. Libations of thickened milk, should be given to her in the fore-part of the day, while with lighted oil lamps, she should be propitiated at noon. The disease peculiar to the fourth month of a child's life, and which is ascribed to the evil eye of the monstress Pingala, proves amenable to a bath with the composition known as the Panchagavya. The form of the disease, in which the skin becomes white, and emits a a fetid smell, accompanied by loss of flesh, is sure to end in death (24—26).

The monstress, Dalana possesses a child on the fifth month of its existence. The disease is ushered in with lassitude, accompanied by vomiting of blood. The child refuses milk, and does not take to the breast, while the complexion becomes shallow, turning pale yellow with the progress of the disease. Offerings composed of fish, etc., should be made to the monstress at the south. The disease which afflicts a child in the sixth month of its existence, and in which the child cries and moans in an unnatural voice, is ascribed to the evil eye of the monstress Pankaja, who should be propitiated with offerings of fish, meat, wine, edibles, flowers and perfumes. The monstress Nirahara (inanition) possesses a child on the seventh month of its life. The disease is characterised by all the symptoms, which attend a process of painful dentition:—the gums swell, look inflamed, and emit a fetid smell. The remedy consists in propitiating the monstress with offerings of meat, cake, wine, and prepared meat-dishes. The disease which is ascribed to the malignant influence of the monstress Yamuna, and which attacks a child in the eighth month of its existence, is marked by appearance of boils, and erysipelatous vesicles all over the body. The disease baffles all

medical ingenuity, and it is better that no treatment should be attempted in such a case. The monstress, Kumbhakarni (pitcher-eared), possesses a child in the ninth month of its existence. The disease is ushered in with the characteristic crying, catarrah, and febrile symptoms, the remedy being a propitiation of the monstress, with meat, Kulmasha and wine (27—30).

The monstress, Tapasi attacks a child in the tenth month of its existence. The child, under her influence, foregoes all food, and remains in a sub-comatose state with close-shut eyes. A propitiation of the monstress with small bells, banners, cakes, meat and wine, would be followed by the recovery of the child. The monstress known as Ekadashi, possesses a child in the eleventh month of its existence. The disease is confined to the organs of vision, and no medical aid should be resorted to for its cure. The monstress, Chanchala, casts an evil eye on a child, that has just completed its twelfth month. The child is afflicted with painful respiration, and starts up in fright. The offerings of Kulmasha and sesamum, etc., should be made to the monstress for its cure, both at the forepart and the middle of the day. The monstress of pain Yatana), possesses a child that has entered the second year of life. The disease ascribed to her baneful influence, is characterised by crying, and pain. Offerings of sesamum, meat, and wine should be made to the monstress, and the rite of bathing, etc., should be done as before. The monstress Rodani (crying), afflicts a child in its third year. The characteristics of the disease, ascribed to her baneful influence, is crying, shivering, and the passing of blood with urine. The monstress should be propitiated with the offerings of treacle, sesamum cakes, etc. The image of the monstress should be made of pasted sesamum seeds. The child, should be bathed with water containing seeds of sesamum, and its body should be fumigated with the vapours of the

five kinds of leaves, known as the Panchapatra, and the bark of the Rajaphalam (31—36).

The monstress, known as Chataka, casts an evil eye on a child of four years. The disease is characterised by fever and pain all over the body. The remedy consists in appeasing the wrath of the monstress with the offerings of meat and edibles, and in fumigating the body with the vapours of Mesha-Shringi. The monstress Dhavani, should be imagined as wielding the branch of a Palasha, Oudumvura, Ashvattha, Vata, or that of a Vilva tree in her hand. A child of six years, suffering from a disease ascribed to her baneful influence, develops symptoms, such as loss of flesh, pain all over the body, and a gradual discolouring of the complexion. The offerings, should be made for seven consecutive days, which should be preceded by the necessary act of fumigation of the child's body, and the rite of the bath of convalescence. The monstress, Yamuna attacks a boy of seven years. The disease ascribed to her malignant influence, is marked by catarrh, loss of speech, or fits of laughter and weeping. The monstress should be propitiated with meat, Payasha, and wine, etc., for its cure, accompanied by the acts of necessary fumigation, and bath. The monstress, who possesses a boy of eight years, is called Jataveda. The disease, due to her influence, is marked by weeping, and a desire to forego all food. The wrath of the monstress, should be appeased with the offerings of Krishara (rice and pulse boiled with spices), cakes, and curd, and acts of bathing and fumigation, should be done as before (37—41).

The disease, that afflicts a child at the ninth year of its life, the year of transition from infancy to boyhood, is ascribed to the baneful influence of the monstress Kala. The disease is marked by such symptoms, as constant throwing of the arms, roaring, and fright. The offerings in the present case should consist of Krishara, cakes, barley-powder, Kulmasha, and Payasha. The monstress Kalahansi

possesses a child of ten years. The disease, due to her influence, is marked by a burning sensation of the skin, emaciation of the body, and fever. The remedy consists in propitiating the monstress with the offerings of Poulika cakes, curd and boiled rice, for five consecutive days. The monstress, known as Devaduti possesses a child of eleven years. The child raves and talks cruel and incoherent words under her influence. The remedy consists of plastering its body, and making offerings to the monstress, as laid before. The monstress Valika, possesses a child of twelve years. The child suffers from difficult respiration, which should be treated in the process laid down in the preceding line. The monstress Vayavi, possesses a child of thirteen years. The disease due to her influence, is characterised by inflammation of the face, and pain in the limbs. The monstress should be propitiated with blood, boiled rice, scent, and garlands of flowers. The body of the child, should be washed with the washings of the leaves, known as the Panchadala, and the body of the child, should be fumigated with the vapours of Raji, and the leaves of a Nimva tree. The monstress Yaskhini possesses a child of fourteen years. The disease due to her baneful influence, is characterised by fever, colic and a burning sensation of the skin. The remedy consists in appeasing the wrath of the monstress, with the offerings of meat and edibles, whereas acts of the bathing and fumigation, etc., should be done as in the preceding case (42—47).

The monstress Mundika, possesses a child at the fifteenth year of its existence. The disease, ascribed to her malignant influence, is characterised by vomiting of blood, the remedy being a propitiation of the Matrikas. The monstress Vanari possesses a child of sixteen years. The child under her influence, remains drowsy, refuses to open its eyes, and suffers from incessant paroxysms of fever. The monstress, should be propitiated with offerings of Payasha

etc., for three consecutive nights, which would lead to a recovery. The baths, etc., should be performed as laid down before. The monstress, Gandhavati possesses a child at its seventeenth year. The disease, due to her influence, is characterised by weeping, and pain in the limbs and joints. The remedy consists in propitiating the monstress, with the offerings of Kulmasha, etc., and the baths, etc., should be performed as before. The monstresses, such as Putana, etc., afflict a child during the days of the first month of its life, while those known as Sukumarika, may possess it, as it grows from year to year, until it is safe beyond the period of their influence (48—49).

"Om obeisance to all the Matris. break and break the combined influences, that have afflicted the child. O ye Matris, attack and attack, sever and sever, overpower and overpower, and cast down, and cast down, the malady that is due to the baneful influence of the monstress. Set right the distemper, that is afflicting this boy, girl, man, or woman. Make him or her, whole and sound from the attack of all malignant planets. This is at the command of Siddharupa."

"Obeisance to thee, O thou goddess Chamunda. Om, Hrum, Hrum, Hrim, drive and drive away all the malignant planets. Hrum, let the Gujhyakas go elsewhere, and by another route. This is what Rudra commands."

These Mantras, should be used for the cure of all distempers that are peculiar to child-life (50).

"Om, obeisance to the goddess Chamunda. Leave, and leave this boy or girl. Victory and victory to thee, stay and stay here, and accept these offerings." This Mantra should be used on the occasion of offering the aforesaid oblations.

The following Mantra, should be recited for the purpose of ensuring the immunity of the child from further molestations by the monstresses. "May the gods Brahma, Vishnu,

Shiva, Skanda, and Ganas, and the goddesses such as Lakshmi, Gouri, etc., preserve the child. May fever and distempers, leave the child for good" (51).

——:o:——

CHAPTER CCC.

SAID THE GOD OF FIRE:—Now I shall narrate to you the Mantras, that tend to destroy the baneful influences, cast down by malignant planets. Five different types of insanity have been noticed in actual practice, which are originated by excessive joy, by a strong but unfulfilled desire, by unclean food, or by a diet composed of substances that are incompatible to one another, or by the wrath of gods and preceptors, or are ushered in through a deranged state of all the three vital humours, as well as the one, that is due to an external cause, such as a blow, or a hurt (1—2).

The gods, terrified at the wrath of Rudra, disguised themselves in the shape of the planets (Grahas), who possess a man, found alone, and loitering about the solitary shores of a lake, stream, or a river, or at the confluence of streams, or treading his way along the solitary brow of a hill, or taking his rambles in a lonely garden, or walking over a bridge, or crossing a moor or a field, the monotony of which is broken by the presence of a single, haunted tree, or staying at a lonely or a deserted house. The conditions under which a woman is likely to be possessed by one of such malignant planets, are, that she would be in the family way, or sleeping under the naked sky, or in an open room, with dishevelled hairs, and disarranged garments, or that she would be a girl, about to be converted into a woman,

or a maiden in her flow, bathing in utter nudity after the period of her uncleanness (3—5).

The evil influence of a malignant planet on a person, is marked by vicissitudes of fortune, loss of prestige, and the hostile conduct of his former friends. Such a man does not hesitate to impugn the dignity of his elders, and superiors, outstrips the boundary of decency or decorum, and acts in direct contravention of the rules of his religion and society. He is furious, and frantically brushes his hairs with both the hands, listens to the evil counsel of lonely mountain-summits, and yields to the temptation of ending his life, by a leap therefrom. Fits of weeping are followed by paroxysms of weird laughter. The victim looks agitated, tosses his head in agony, while his blood shot-eyes, mark the highly congested state of the brain. All appetite vanishes, or at times the patient complains of thirst and hunger, or of a colic pain in the abdomen, and a burning sensation of the skin. At times, he is compassionate, or thinks himself a god, and asks for offerings, of whomsoever he comes across.

A woman, in such a predicament, becomes excessively fond of flowers, perfumes and articles of luxury in general, and takes constant ablutions. She is fond of the company of the stronger sex, knows no satiety, and exhibits all the symptoms, peculiar to Nymphomania. The Mantras sacred to the celestial discus (Sudarshanam), to the all pervading Vitapanasa, to the goddess Chandi, or to the redoubtable Narsinha, are possessed of the virtue of neutralising the effects of all active poison, or of exorcising the baneful influences of malignant spirits and planets. The regent of the sun, should be contemplated, as a deity fond of Prishni, Asafœtida, Vacha, and Shirisha flowers, and wielding a noose, a mace, a khattanga, a lotus, a rosary, a human skull, and a spear in his hands. The god should be contemplated, as possessed of four faces, and seated on a

full-blown lotus flower, that waves on the blue, etherial constituent of the solar disc. The god should be worshipped with his companion Adityas, and offerings should be made to him, as soon as the solar disc would be visible above the horizon at dawn (6—12).

The regent of the planet Venus, should be contemplated as a Brahmana, seated before a reservoir of sacrificial fire, sunk into the ground, and attended by his Vijas, Shvasa, Visha, Agni, etc. The offerings, should be made to the regions of the Bhu, Bhuva, Sva, etc., in connection with the worship of the sun-god, and to the energy of light (Jvalini) as well, which serves as a mace to that deity. The god Arun, the precursor of the glow of day, should be contemplated as a god of red colour, clad in vermil-tinted garments, and seated on a full-blown lotus flower, accompanied by the god Vishvaka, and the goddess of light. The regent of the moon, should be contemplated as a god, compassionately disposed, extremely beautiful in person, richly embellished with ornaments, and attended upon by the god Vishvaka, and the goddess of glow (Dyuti). The god, should be imagined, as attended upon by a number of celestial youths of matchless beauty, all wielding lotus flowers in their hands, and engaged in blessing the world with divine benediction. The regent of the planet Mars, should be contemplated as possessed of a vermil-red complexion, and clad in a garb of lightning. The regent of the planet Mercury, should be contemplated as possessed of a white complexion (*sic.*), while those of the regents of the Jupiter and the Venus, should be respectively deemed as yellow and white. The regent of the planet Saturn, is possessed of a dark blue (Krishna) complexion, while those of the nodes, both ascending and descending, are like charcoal and smoke respectively. Their left hands, should be contemplated as placed on their respective left thighs, while the right hands, should be imagined as bent in a posture, which says, "Dread not" (13—16).

The priest should purify the palms of his hands, by psychically locating therein, the effulgent energy of the Astra Mantra, and project, by an act of Nyasa, into the regions of his eyes and thumb-tips, the energy of the Hrid Mantra coupled with the Vijas, the first letters of their respective names. He should contemplate his own self, as fully permeated with the essence of the latter Mantras. Then having performed the rite of Nyasa, with the three principal and the Anga Mantras, he should wash the vessel of divine service, by repeating the Astra Mantra, and by pouring down water with a repetition of the principal ones. The flowers, sun-dried rice, sandal paste, Durva-grass, and the Argha offering, should be consecrated with the same Mantra. Then he should sprinkle the consecrated water over his own body, and purify therewith the articles of worship, spread before him. Then having meditated upon the self of the absolute, infinite, and perfect purity, which is the underlying substratum of infinite and unchangeable felicity as well, he should contemplate the cushion of the god (Pitha), as formed of the essence of the Hrid Mantra,—the cushion, spread out in the form of a full-blown lotus flower, its petals pointing towards the eight cardinal and angular points of the sky, offering seats to the eight companion goddesses of energy (17—21).

The eight goddessesi should be worshipped with the Vija Mantras, sacred to each of them, as follows:—Vam, obeisance to the goddess of light, Veem, obeisance to the goddess of latent energy, Vum, obeisance to the goddess of victory, Vuum, obeisance to the solar energy, that is blissful to the world, Vem, obeisance to the divine energy of the sun, Vaim, obeisance to the Vimala energy, Vom, obeisance to the electric flash that emits from the sword-stroke of the sun-god, Voum, obeisance to the solar energy that pervades all space, Vam, obeisance to the throne of the sun-god, and Vah, obeisance to the sun himself. The priest, an

adept in practising penances, should then invoke the sun-god, and worship him with a repetition of the Hrid Mantra, and with the six essential articles (Sadanga) of worship, such as the water for washing the feet, and rinsing the mouth, etc.

The Hrid, sacred to the sun-god, consists of a concourse of celestial spirits, such as the two Khakaras, the two Chandas, the spirit Jaradvahu, the goddess Mansa-Dirgha, etc., and grants all boons to the votary, when duly worshipped. Similarly the Hrids, respectively sacred to the god of fire, the Maruts, and the lord of the Rakshas, should be worshipped at the angular points of the Mandala, with the Mantras sacred to each of them. The planets, such as the Moon, the Mercury, the Jupiter, and the Venus, should be worshipped at the four cardinal points of the Mandala. The drugs known as the Patha, Pathya, Vacha, Shigru, Sindhu, and Vyosha, should be separately pasted with the urine of a goat, and the compound thus prepared, should be used either as a snuff or a collyrium, whereby the evil influences of malignant planets would be removed. Ordinary cow-butter, boiled with the thickened milk of a she-goat, should be deemed as possessed of a similar efficacy. A decoction composed of the drugs, known as the Vrischik, Ali, Phali, Kustha, salts and Sharngakam, would prove beneficial to a person suffering from that peculiar type of Hysteria, which is ascribed to the evil influence, exerted by a malignant planet.* A decoction composed of the expressed juice of Vidari, Kusha, and Ikshu, as well as clarified butter boiled with Yastika and the essence of Drona, and Kushmanda, or clarified butter mixed with the Panchagavya, may be given with advantage to patient, suffering from a similar kind of mental aberration (22—29).

Now, hear me discourse on the treatment to be adapted

* Several editions read, 'in all sorts of ailments.'—EDITOR.

in a case of fever, due to such a cause as above indicated. The Gyatri Mantra, sacred to the spirit of fever, and which runs as "Om, let us know the nature of the deity, whose strength reduces all beings to ashes. Let us meditate on the divine self of that single-tusked god. May fever lead our mind to dwell on that," should be devoutly recited for its subsidence.

In the alternative, a paste composed of Krishna, Ushana, Nisha, Rasna, oil pressed out of grapes, and treacle, should be applied at intervals, on the tongue of the patient. A case of such fever, accompanied by cough and other bronchial troubles, would yield to a paste, composed of Bhargi, Yasthi, honey, and clarified butter, or Patha, Ticta, Kana, Bhargi and honey, administered as in the preceding case. A paste, composed of Dhatri, Vishva, Sita, Krishna, Musta, Kharjura, Magadhi, and honey, and taken as above, would prove beneficial to such symptoms, as hiccough, etc., that are developed in the course of the disease. In the alternative, a paste composed of any of the three substances, enumerated in the preceding line, should be licked with honey, by a man, suffering from a swellings of the limbs, in the course of such fever. A person, afflicted with jaundice which invariably marks the sequel to such a malady, should be treated with a decoction, composed of the expressed juice of Jiva, Manduki, Nisha, and Dhatri, while any sort of cough, would prove amenable to a powder, composed of Vyosha, Padmaka, Triphala, Vidanga, Devadaru, Rasna, common treacle, mixed in equal proportions (30—38).

—:o:—

CHAPTER CCCI.

Said the God of Fire:—The Pitha of the god, should be contemplated as consisting of the deities, known as Dandi, Ajisha, Pavaka, and Chaturanana. The Vija-Mantra, which should be recited on the occasion of offering oblations to the god, should be deemed as potent enough, to grant all sorts of boon. The five Vija-Mantras, sacred to the god Gana, and which begins with long vowels, and consists of Vindu, Kala, Visha, etc., together with their respective Anga-Mantras, should be deemed as of palpable and infinite merit. The god Gana, should be worshipped as follows:—"Obeisance to Jaya. Obeisance to the single-tusked deity. Obeisance to the god of immovable ears. Obeisance to the elephant-faced divinity. Obeisance to the god with a protruding abdomen." The worship should be conducted with the five essential articles of divine service (Panchanga-Puja), and success will be attained by repeating the Mantra, a hundred thousand times (1—3).

Subsequent to that, the different manifestations of the god (Gana) should be worshipped on the petals of the lotus-shaped mystic diagram, and with the five above-said essential articles of worship, as follows:—"Obeisance to the lord of the Ganas. Obeisance to the supreme god of the Ganas. Obeisance to the chief leader of the Ganas, and obeisance to the god Ganakridha." Then the regents of the different regions, and the other manifestations of the god, should be worshipped, as above, on the petals of the lotus delineated on the ground, and pointing both towards the cardinal and the angular points of the compass, as follows:—"Obeisance to the bent-lipped god. Obeisance to the single-tusked divinity. Obeisance to the god with a protruding abdomen.

Obeisance to the elephant-faced god. Obeisance to the dreadful one. Obeisance to the god, who is the supreme maker of all hindrances. Obeisance to the smoke-coloured one. The votary should insert his two thumbs between the two index and middle fingers of his closed fists, and the Mudra (posture of the hands) thus formed, should be used in invoking the presence of the deity (4—5).

The god should be contemplated, as possessed of four hands, wielding in them, a club, a noose, a spear, etc. He should be further imagined, as possessed of a body fattened on an ample supply of Modakas, and engaged in the act of munching a red lotus flower, held steady between his mighty jaws by means of a noose and a spear. This manifestation of the lord of the regions, may be worshipped every day, and should be worshipped with special rites, on the fourth day of a lunar month. Oblations composed of the roots of an Arka tree dipped in melted cow butter, or libations of clarified butter containing seeds of sesamum, should be cast on the sacrificial fire in connection with the worship, whereby the votary would be entitled to attain all sorts of comforts in this life. Similarly oblations of sesamum, soaked in clarified butter, and offered to the god, should be deemed as attended with the same effect. Oblations of sundried rice soaked in a composition, consisting of curd, honey and clarified butter, should be considered as harbingers of good luck. By offering such oblations to the deity, the votary would be able to acquire an ascendency over the three worlds. The Mantras sacred to the Sun-god (Martanda Bhairabha) and which runs as Hroum Uum, should be coupled with the Vimba Mantra (Thrim) in the following order:—Thrim Hroum, Uum Thrim. The combined Mantra thus formed, and used in the course of a worship of the Sun-god, should be deemed as the promoter of virtue, possession and enjoyment. The rite of Murtinyasa should be practised by repeating the five Hrasvadya Vijas as

follows:—Thram obeisance to the Sun-god imagined as situated at the tips of my two thumbs. Threem, obeisance to the maker of light (Bhaskara) imagined as situated at the tips of my two index fingers. Thrum, obeisance to the god Bhanu, contemplated as located in the ends of my two middle fingers. Thraim, obeisance to the god Ravi imagined as permeating the tips of my two ring-fingers, and Throum, obeisance to the god of day, contemplated as evoked at the tips of my two little fingers." The god Ravi (sun) possessed of a vermil-red complexion, and the right half of whose body is a male god, the left half being his goddess wife, should be worshipped at the north-east angle of the mystic diagram, while the planets, such as the Moon, the Mars, etc., should be worshipped at its other angular petals, commencing from the one at the south east (6—10).

The votary, should first take a bath, and then duly worship the sun-god with Argha offerings, etc. The garland of flowers should be dedicated to the Yama manifestation of the Sun-god at the south-east, and the lighted lamp should be waived before his imagined image. A vessel full of Rochona, saffron, cold water, red sandal paste, bunches of green grass, seeds of Bamboo, barley, Shali rice, Shyama seeds, sesamum, Rajika and Java flowers, should be dedicated to the Sun-god, and the votary should hold it on his head after it had been duly consecrated. He should go on all four, and dedicate the Argha offering to the sun-god (11—14).

The planets should be worshipped with the contents of nine water-pitchers, consecrated with their respective Vija Mantras, before making the Argha offering to the Sun-god, Such an offering is sure to neutralise the evil influences cast down by the malignant planets. A rite of ablution, and a due repetition of the Vijas sacred to the Sun-god, would be rewarded with all sorts of enjoyment. The votary, should locate in the different parts of his body, from head

to foot, the Vija Mantras, as well as those known as the Agni, Dosha, and Vindu. The rites of Anganyasa should be duly practised as well, and the votary should contemplate himself as fully permeated with the essence of, and identical with, the Sun-god. The god should be contemplated as of a yellow colour in all acts of incantations practised for the death, or for the paralyzation of the faculties of one's adversary, white in charms, black in the acts of creating dissensions, and of a rainbow-colour in all acts of stupefication. The man, who practises the rites of ablution, meditation, worship, and Homa, becomes invincible in battle, is always victorious, and becomes possessed of a resplendent complexion. A prepared betel, or a paste of Ushira charmed with the above Mantra, should be given to a person with a hand consecrated with the same, whereby he would be charmed at its very touch (15—18).

-:o:-

CHAPTER CCCII.

SAID THE GOD OF FIRE:—The principal Mantra sacred to the lord of heaven, consists of the Vijas known as the Vak, Karma, etc., and ends with the one known as the Huta. The Mantra should be repeated a hundred thousand times, whereby the intellect of the repeater is sure to be expanded. The Hrid Mantra sacred to the god Indra, consists of Vijas, known as the Atri, Agni, Vama, Akshi and Vindu. The god should be contemplated as possessed of a yellow complexion, and wielding a thunderbolt and a lotus flower in his hands. Ten thousand libations of clarified butter, containing seeds of sesamum, should be poured on the sacred

fire in honour of the god, and his image should be bathed with the Panchagavya, whereby a king, dispossessed of his kingdom, would recover its lost possession, or a man not blest with any children, would be the founder of a happy family. The Sakti Mantra, consisting of Dosha, Agni, and Danda Vijas, should be repeated on the eighth and the fourteenth day of a lunar month, with a view to secure the salvation of one's own soul. The goddess should be contemplated as wielding a discus, a noose, and a mace in her three hands, the fourth being imagined as held in the attitude of giving encouragement, or saying benediction. The worship should be concluded with a rite of Homa, in course of which ten thousand libations of clarified butter, should be poured on the sacrificial fire, whereby the votary would be rewarded with a poetic genius and the birth of an heir (1—6).

"Om, Hrim, Om Obeisance to the god of desire who is good to all sentient creatures, and who charms the hearts of all, and is effulgent as the living fire. Bring, O Bring the hearts of all under my control, Om."

Having duly repeated the above said Mantra, a man would acquire ascendency over the things and inmates of the whole universe.

"Om, Hrim, O thou Chamunda, burn and burn, cook and cook such and such a person, and make his mind subservient to that of my own, Tha, Tha."

The above Mantra sacred to the goddess Chamunda, should be deemed as the best of charms. A wife, should wash her Vagina with the expressed juice of the drugs known as the Triphala, whereby she would be able to win her husband's affections for good. Similarly a wife should apply over her private parts, a paste composed of Ashvagandha, barley, turmeric, camphor, Pippali, the eight sorts of grain known as the Ashtadhanya, Vrihati, and twenty black pepper, who would thereby retain the affections of her husband

to the last day of her life. A paste composed of powdered Kathira roots and honey, should be deemed as possessed of the same virtue, and should be used by a woman in the way mentioned in the preceding line. A liniment composed of camphor, Magadhi, honey and the expressed juice of the Kapitthaka, should be used both by the husband and the wife with a view to increase their loving and affectionate regard for each other. A liniment composed of sugar and the expreseed juice of Kadamva, and applied along the passage of child birth by a woman, would make her a doted favourite with her husband. A compound, consisting of powdered Sahadevi, Mahalakshmi, Putrajiva, and Kritanjali should be strewn over the head of a person for the same end (7—12).

A prastha measure of the decoction of Triphala and sandal wood, and two kudava weights of Bhringa, Hemrasa and Dosha, and an equal weight of honey, Chunchaka, and turmeric, should be boiled with clarified butter and dried in the shade. The powder thus prepared, should be deemed as the best of all love-mixtures. By eating every day a quantity of Vidari, Ucchata and Masha, with sugar and thickened milk, a man would feel strong enough to visit a hundred women in a single night.

A woman, eager to be the mother of a child, should take every day, a quantity of thickened milk saturated with powdered Gulma, Masha, sesamum, and Vrihi grass, and the expressed juice of the roots of Vaishnavi, Shri, Bamboo, Darbha and Ashvattha. A similar result would be obtained by using the expressed juice of the roots of Durva and Ashvagandha, taken through the medium of thickened milk. A potion consisting of thickened milk and clarified butter, and treated with the essence of Kounti, Lakshmi, Shipha, Dhatri, Vajra, Lodhra, and the tender shoots of a Vata tree, should be used by a woman during her menses, whereby she would conceive and give birth to a male child. Similarly a quantity

of thickened milk, treated with the expressed juice of Bael roots and of the tender shoots of a Vata tree, should be taken by a woman each day, until she would be in the family way. In the alternative, she should use as snuff, or take a quantity of the expressed juice of the Devi and the tender shoots of a Vata tree, or a quantity of thickened milk boiled and prepared with the expressed juice of the lotus roots and the tender shoots of an Ashvattha The same effect would be produced by a compound, consisting of ordinary cow's milk boiled and prepared with the fruits and branches of a cotton plant (Karpasha), or by the expressed juice of the flowers of an Apamarga plant administered through the the vehicle of the milk of a she buffalo (13—19).

A woman, in the imminent danger of a miscarriage of the womb, should be treated with a potion consisting of the essence of Utpala, Puspaksha, Lodhra, sandal-wood, and Shariva, administered with ordinary sugar and the washings of rice. A paste composed of Laja, Jasthi, Sita, Draksha, Shiva, honey, and clarified butter, should be applied constantly on her tongue, simultaneously with the preceding remedy, until symptoms of decided improvement would set in. A plaster composed of pasted Arudhashak, Langali, Kakamachi and Shipha, or of any one of these drugs, and applied over the region of womb of a pregnant woman suffering from the labours of child-birth, would ensure a safe and speedy delivery. The expressed juice of a red or a white Java flower should be held as a very efficacious remedy for a case of leucorrhœa, either with a red or a white discharge. A composition consisting of the expressed juice of Keshara, Vrihati-roots, Gopi, Yasthi, Trinam, and Utpalam, taken with oil and goat's milk, should be deemed as a very good restorer of hair. The same medicine should be used in a case of decay or falling off of the hair, where it would act as an elixir, and give fresh vigour to their growth. Oil prepared with the essence of Dhatri, Bhringa, Jasthi, Anjana fruits

and an adaka measure of thickened milk, would marvellously help the growth of hairs and eye-lashes (20—26).

"Om obeisance to the three-eyed deity. Preserve and preserve, grant and grant peace to the herds of cattle in this village, subdue and subdue, sever and sever, disperse and disperse the epidemic diseases that break out among the horned cattle. Hrum Fut to the god, who wields a trident and a discus, and lives surrounded by the bovine species.

May the mighty bell-eared manifestation of Shiva (Ghantakarna), who is the leader of a mighty host, and who is a hero and as such successfully combats with, and destroys the epidemic diseases that does havoc among the horned cattle, preserve me." The above two cattle-preserving Mantras, as well as the two present couplets, should be made use of in the rite of Nyasa, practised for the welfare of the bovine species in general (27—28).

—:o:—

CHAPTER CCCIII.

SAID THE GOD FIRE:—The vital spark of a person would be extinguished, when the moon would be at his, or her natal asterism, and when the sun would remain at the seventh sign from that of his or her nativity. The person, whose throat and lips simultaneously move at the time of respiration, or whose tongue has become black, and the nose has assumed a bent shape, cannot expect to live more than a week.

Such a man, should devoutly worship the god Narayana, who can alone rescue him from the peril of death. The Mantra, which is held sacred to the god, and which consists of eight letters, runs as "Om, Obeisance to Narayana." The

rite of Karanganyasa, should be practised as follows:—"Obeisance to Kruddholka situated at the tips of my two thumbs. Obeisance to Maholka situated at the ends of my two index fingers. Obeisance to Virolka situated at the tuft of hair on my crown [*sic*]. Obeisance to Atyulka situated at the tips of my ring fingers, and lastly obeisance to Sahasrolka, situated at the tips of my little fingers." Then the votary should again practise the rite of Sadanganyasa with the component letters of the Mantra, which should be imagined as written in fire inside the phalanges of the different fingers of his hands, as follows:—"Obeisance to the region of my heart permeated with the essence of the Om. Obeisance to the region of my head saturated with the essence of the Vija, Nam. Obeisance to the tuft of hair on my crown effulgent with the energy of the Vija, Mam. Obeisance to the energy of the Vija, Nam which shields my body as a coat of mail. Obeisance to the three eyes, which burn with the essence of the Vija, Ram. Obeisance to my pyschic weapon which is made of the essence of the Vija Yam." These letters should be imagined as located in the corresponding parts of the body of the imaged divinity excepting the two hands, and as respectively possessed of crimson, golden, dusky and green colours, three being of the white hue (1—8).

The letters, imagined as located in the region of the heart, should be worshipped with flowers and perfumes. Then the votary should imagine the accompanying celestial principles of the deity, such as virtue and vice, etc., as located in the members of his body, as well as in the cushion spread out for the diety. Then he should make himself fully permeated with the different principles of the universe, such as the water, the light, the ether, the intelligence, etc. represented by the Vijas, such as Vam, etc., and then worshiy the goddess of energy invoked on the peripheries of the three circles which form the exterior boundaries of the cushion, and which

should be imagined, as made of the essence of the sun and the moon respectively, and of the principles of the sex, non-action, beatitude, rage, etc., as follows:—Om, obeisance to Vimala. Om, obeisance to Utkarshini. Om, obeisance to the principle of pure knowledge. Om, obeisance to the principle of action, and Om, obeisance to the principle of Yoga, etc. (9—12).

Then having worshipped the Yogapitha, described above, he should invoke the presence of the deity in the psychic lotus-cushion located in his heart, and offer to him, in succession, the five essential articles of worship, such as the water, etc., for washing his feet, the Argha offering, the Achamaniyas, a piece of saffron-tinted cloth, and ornaments. The principal (Mula) Mantra, should be once repeated before offering each of the abovesaid articles, and the four different manifestations of the god, such as Vasudeva, etc., should be worshipped at the four cardinal petals of the lotus-shaped diagram, while the divinities, such as the goddess of wealth, the goddess of learning, the goddess of love, and the goddess of peace, should be worshipped at its angular points. Then the weapons and ornaments of the god, such as the conch-shell, the discus, the mace, the lotus flower, the club, the bow, Sharanga, and the garland of wood-flowers, should be worshipped in succession. The celestial Garuda, should be worshipped outside the Mandala, the god Vishvaksena in front of the image, while the god Somesha, as well as the regents of the different quarters of the sky, such as Indra, etc., should be worshipped outside the covering of the cushion. By worshipping the god Vishnu in the way above indicated, a man is sure to attain all wished-for objects in his life (13—16).

—:o:—

CHAPTER CCCIV.

SAID THE GOD OF FIRE:—The Mantra, sacred to the the god Shiva, consists of five letters in the original, and runs as, "Obeisance to Shiva," and which is sure to confer the god's own bliss on the votary. The man, who worships any of the manifestations of the god, such as Taraka, etc., is sure to be merged in the Supreme Brahma. The votary should contemplate the Supreme Brahma, who is the perfect knowledge, and the highest intelligence, as identical with the divine self of the mighty Shiva. Bramha and the other gods are but the different manifestations of Shiva. The five letters of the Shiva Mantra, have given birth to the five forms of the original cosmic matter. The senses proper, and the five proper sensibles have emanated from the essence of those five mystic letters. The five vital winds, the five senses of cognition, as well as the five senses of action, are but the reflection of those five letters. These letters, as well as the Mantra consisting of eight letters, should be deemed as the prototypes of the supreme Brahma (1—4).

The place of initiation should be washed with a composition of the five substances, that are prepared out of the milk of a cow, and consecrated with the god's own Mantra. Then having taken all the essential articles of worship to the place, the preceptor should practise the rites of Murtinyasa and Anganyasa, and scatter handsful of consecrated rice all over the spot. Subsequent to that, he should cook the sacrificial porridge, and divide it into three equal parts. The first part should be dedicated to the god, with the second he should perform the Homa ceremony, while the third should be reserved for him and his disciple. Then having rinsed his mouth with water in the orthodox fashion, and evoked the different phases of beatitude in the body of his

disciple, the preceptor should make over to him, a twig of the Kshira tree, to brush his teeth with. Then having cleansed his teeth and washed his mouth, he should throw down the twigs on the floor of the sacrificial shed. Then the preceptor should tie up the tuft of hair on the crown of his disciple, and exert a psychic preservative influence on him. Then the disciple, should lie down on the kusha mattress, spread on the sacrificial platform, with the preceptor. Then at dwan, the preceptor should inform him of the omens he had dreamt in the previous night. Then the Mandala laid out in the form known as the Sarvatobhadra-Mandalam, should be worshipped, for the realisation of all objects (5—11).

Then having practised the rite of ablution with clay, and consecrated the body with the Shiva-Mantra, the disciple should convert his hand into what is technically known as the Shivatirtha, and bathe by repeating the Aghamarshana (sin-absolving) Mantras. After that, he should commence the rite of worship, and sit in the posture known as the Padmasanam, by repeating the principal (Vija) Mantra. The rites of Puraka and Kumbhaka, should be practised with repetitions of the same Mantra, and he should merge his whole personality in the soul-light that pervades the upper region of his brain, to the extent of twelve fingers. Then having purified his own physical body, already burnt down with the essence of the Agni-Mantra, he should bathe his innerself with the flow of ambrosia that would result from a practice of the abovesaid Pranayama.

Then having evoked his true divine self within his body, the preceptor should practise the rite of Anganyasa with the component letters of the Vija-Mantra, which are possessed of black, white, golden, red, and yellow colours respectively. Then having performed the rites of Murtinyasa and Pithanyasa as before, he should practise the rite of Nyasa in honour of the goddesses of energy presiding over the

different petals of the psychic lotus-cushion spread in his heart for receiving the imaged divinity as follows :—"Om, obeisance to the goddess Vama, seated on the eastern petal of the lotus of the heart. Om, obeisance to the goddess Jestha seated on the southern petal. Om, obeisance to the goddess Kali seated on the south western petal. Om, obeisance to the goddess Kalavikarini seated on the western petal. Om, obeisance to the goddess Valavikarini seated on the north-western petal. Om, obeisance to Valapramathini seated on the northern petal. Om, obeisance to Sarva-Bhutadamani seated on the north-eastern petal, and Om, obeisance to the goddess Manonmayee seated at its centre." Then the goddesses of light such as Shveta, Rakta, Sita, Pita, Shyama, Vanhinibha, Krishna and Aruna, should be worshipped in succession (12—22).

Then having brought the image of the evoked divinity out of the psychic lotus in the heart, the exterior lines of which are formed of the essence of the sun and the moon, etc., the preceptor, should contemplate it as placed on the external mystic diagram, laid out on the ground. Then he should practise the rite of Murtinyasa on the petals of the lotus as follows.—" Om, obeisance to Tatpurusha, who is of a white complexion. Om, obeisance to Aghora, who is possessed of eight hands and a black complexion. Om, obeisance to the four-faced and four-handed deity, and Om, obeisance to Sadyo-jata at the west, etc." Then the different manifestations of the god, such as Vamadeva, Strivilashi, Panchasya, Ishana, Ananta, and Sukshma, etc., should be worshipped in succession. Similarly the gods, such as Siddheshvara, Ekanetra, etc., should be worshipped in the east, while the gods such as Ekarudra, Trinetra, Shrikantha, and Shikhandi, as well as the regents of the cushion, such as Shveta, Pita, Sita, Rakta, Dhumra, etc., should be worshipped at its angular points (27—28)

Then the four hands of the god, together with the trident,

the thunderbolt, the bow, and his four faces, and the manifestations, such as Umesha, Chandesha, Nandi, Isha, Mahakala, Ganeshvara, the bull, Bhringi, Skanda, etc., should be also worshipped. Then the thunderbolt, the spear, the club, the sword, the noose, the banner, the trident, and the discus, should be worshipped, after having worshipped the god in the east (29—31).

Then the disciple, duly fasting and consecrated, should be told to take nothing but Panchagvya that day. Then having rinsed his face, the preceptor should look steadfast at the eyes of his disciple, and cause it to be tied up (fastened) with the essence of the Netra-Mantra. Then having entered the disciple through the gate of the sacrificial shed, he should cause him to occupy a Darbha-seat on his right hand side, previously purified. Then having evoked the different principles of ether, etc., and the entire phases of beatitude in the innerself of the disciple, he should cause them to be merged in the principle of the Supreme Bramha, subsequently evoked therein by an act of Nyasa. Then he should cause the disciple to circumbulate the sacrificial shed. Then having entered him again through the western door of the Mandala, he should cause him to throw handsful of flowers on the ground. The spiritual name of the disciple should commence with the first letter of the name of the thing, the first flower would fall upon (32—36).

Then having lighted the fire in the sscrificial fire-pit provided with a rim and an aperture for outflow, and excavated beside the sacrificial ground, the preceptor should consecrate it with the Shiva-Mantras, and worship it conjointly with his disciple. Then having again evoked the above said principles in the order of their previous merging, he should cause them to permeate the blended palms of his disciple, on which he should spread the blades of consecrated Kusha-grass. Then he should cause libations of clarrified butter to be poured on the sacred fire, a hundred times in

in honour of the principles of Earth, etc., by repeating the Hrid-Mantras. Then having again performed the Homa with a repetition of the ether-Vija, he should close the ceremony with the final libations consecrated with the Astra-Mantra, and which are known as the Homas of expiation. Then having worshipped the water-pitcher stowed at the centre of the sacrificial shed, he should cause the disciple to be bathed with its contents, and dictate the rules of conduct to be observed by the latter. Then the preceptor should worship his own Guru with offerings of gold, etc. Thus the rite of spiritual initiation, known as the Panchakshari Diksha, should be performed. The procedure laid down above, would hold good in cases of initiation, where the tutelary gods would be Vishnu, etc., (37—41).

———:o:———

CHAPTER CCCV.

SAID THE GOD OF FIRE:—A man, by reciting the following fifty names of Vishnu, would attain greater merit than by repeating the Mantras held sacred to that divinity. These names recited at holy pools and sanctuaries, prove eight times more meritorious. The Pundarikaksha (lotus-eyed) manifestation of the god, should be contemplated at the holy shrine of Pushkara, the Gadadhara (club-wielding) manifestation at Gaya, the Raghava manifestation on the summit of the mount Chitrakuta, the Daityasudana (demon-destroyer) manifestation at Prabhasa, the Jaya (the victor) manifestation at Jayanti, the Jayanta manifestation at the holy city of Hastinapura, the Varaha (boar) manifestation at Bardhamana, the Chakrapani (the discus-wielding) manifestation in Cashmere, the Janardana (the slayer of Jana) manifestation at

Kuvjabhra, the Keshava (who lies on the water of first cause) manifestation at Mathura, the Hrishikesha manifestation at Kuvjabhraka, the Jatadhara (the one with the clotted hairs) manifestation at the spot where the Ganges empties herself into the sea; the Mahayoga manifestation in the village of Shalagrama, the god Hari on the holy mount of Govardhana, the Chaturvahu (four-armed) manifestation at Pindaraka, and Shankhi (wielder of a conch-shell) manifestation at Shankhadvara (1—5).

Similarly, a man should recite the name of the dwarf manifestation while staying within the holy precincts of Kurukshetra, contemplate the Trivikrama manifestation on the banks of the Yamuna, the Vishveshvara manifestation on the banks of the Shona, and the Kapila incarnation of the god at the shores of the Eastern sea. Likewise, a man should recite the name of Vishnu at the shore of the great ocean, as well as at the estuary of the Ganges. The Vanamala (the god with the garland of wild flowers) manifestation of the god, should be meditated upon in the country of Kishkindhya, the Deva at Raivataka; the Mahayoga manifestation at Benares, and the Ripunjaya (the victor of enemies) manifestation at Viroja, the Ajita (invincible) manifestation at Vishakayupa, and the Lokabhavana manifestation at Nepal. In the same way, a man should contemplate the god Krishna at Dvaraka, the god Madhusudana at Mandara, the god Ripuhara (killer of enemies) at Lokakula, and the god Hari at Shalagram. The Purusha is the deity which should be meditated upon at the holy shrine of Purusha Vata. One should contemplate the god Jagatprabhu (lord of the universe) at Vimala, the god Ananta (Infinite) in the forest of Saindhava, the god Sharngadhari (the wielder of a bow) in the forest of Dandaka, the god Shouri at the shore of the whirlpool known as the Utpalavartaka, the god Shriya-pati (the husband of the goddess Lakshmi) at the banks of the Nermada, the god Damodara

on the summit of the holy Raivataka, the god Jalashayin at Nandaka, the god Gopishvara (the lord of the milk maids) at the shore of the Sindhvabdhi, the god Achyuta on the top of the holy hill Mahendra, the god of the gods on the peak of the mount Sajhya, and the god Vaikuntha in the forest of Madhava (several editions read Magadha (6—12).

The all-sin-expiating epithet of the god should be recited on the summits of the Vindhaya mountains, the Purushottama epithet in the country of Orissa, while the universal soul should be deemed as running through the hearts of all. The man who recites, in an earnest spirit, the epithets enumerated above, would be able to enjoy all comforts in this life and to attain salvation in the next. Wherever there is a Vatatree, the Fire-god should be deemed as lying inherent therein. The god Shiva should be deemed as present in all walled quadrangles, the Rama manifestation of Vishnu as presiding over all hill-tops, while the god Madhusudana (the slayer of the demon Madhu) as pervading the whole universe. A man by meditating on Nara manifestation on earth, and on the god Garudadhvaja in heaven, and on the god Vasudeva at all places, is sure to be blest with all earthly possessions, and salvation after death. A man by repeating the abovesaid epithets of Vishnu, become entitled to all bliss. Acts of Shraddha, gifts, or of mental repetition of a Mantra, become a million times more meritorious, if practised and performed at the holy shrines and sanctuaries mentioned above. A man, by departing this life in any of the above said places, is sure to be merged in the essence of the Supreme Bramha. The man, who personally repeats these epithets, or hears them repeated by others, becomes pure in spirit, and ascends heaven after death (13—17).

—:o:—

CHAPTER CCCVI.

Said the God of Fire:—Hear me discourse on the Mantras, which are to be made use of in incantations, which are practised either for stupefying the faculties of one's adversaries, or for the purpose of creating dissensions between a hitherto fondly attached couple, or with a view to bring out one's death, or in order to drive a man distracted and crazed from his own hearth and home, or for the object of bringing disease upon one's enemy, as well as on those that can set them at nought (1).

"Om obeisance to the god Rudra, dancing in a frantic rage. Stupefy and stupefy the senses of such and such a person. Make him quit his hearth and home, and roam about as an aimless vagrant. Threaten him and threaten him. Hurl and hurl him aloft with thy fierce energy. Hrum. Fut. Tha. Tha."

The above Mantra repeated by a man at midnight in a cremation ground, followed by three hundred thousand oblations of Dhurta twigs, soaked in clarrified butter and poured on the blazing fire of a burning funeral pile, tends to drive a person crazy from his home, against whom such an incantation is practised. An image of the enemy, should be made of the clay known as the Hemagairika, which should be pricked along the throat, or the heart, with a needle, charmed with the abovesaid Mantra, whereby his death would be the result. A philter composed of the ashes of a cremation ground, powered Brahmadandi, Markati, and Kharavala, charmed with the above Mantra, and strewn over the head, or over the housetop of one's enemy, would send him distracted and mad (2—4).

The rite of Nyasa should be practised with the Vijas, known as the Bhrigu, the ether, the fire, the Bhrigu, the fire, and the Varuna Vijas, in the following way:—"Hrung,

Fut to the Achakra revolving over the reigon of the Sahasrara, (*corpora quadrigamina*). Obeisance to the god Shiva who is the regent of the psychic ganglion situated at the heart. Obeisance to the Chakra revolving over the tuft of hair on my crown. Obeisance to the Sanchakra which serves me as a weapon." The rite of Nyasa should be practised as before in connection with the Jvala-Chakra. The weapons of the god Vishnu, such as the bow, known as the Sharanga, and the discus, Sudarshana, should be deemed as the neutralisers of all fell charms and incantations. The votary should imagine the component letters of the Chakra Vija, as severally located in his head, eyes, face, heart, arms, and the legs.

Then the rite of Murtinyasa, should be practised as follows :—"The god with a set of fierce and diabolical teeth, should be contemplated as seated on the nave of the fiery circle, and as wielding in his four arms, such flowers and weapons, as the conchshell, the discus, the mace, the lotus, the spear, and the bow. The eyes and the hairs of the god, should be contemplated as of a dark amber colour, and his cushion should be imagined, as radiating columns of fire and energy along its spokes, which are dealing destruction to all sorts of diseases and malignant planets. The discus, should be contemplated as made of a yellow light, the mace of a dark red, while the succeeding arms, should be alternately contemplated as of a sky blue tint (5—9).

The exterior periphery of the discus, should be contemplated as made of a consolidated dazzling white light, gradually modified in a brown, and ultimately merging in a dark black colour. The two inner peripheries should be contemplated as burning with a sky blue lustre. Then having brought a pitcherful of a water, and seen the mighty discus (Sudarshanam) reflected therein with the aid of the inner eye, the preceptor should offer libations to that celestial weapon at the south.

The libations should consist of clarified butter made out of cow's milk, and of sacrificial porridge containing the twigs of an Apamarga plant, sun-dried rice, sesamum, and mustard, and should be poured on the sacrificial fire to the number of thousand and eight. The preceptor should then again pour into the pitcher the remnants of the offerings in due order, and locate therein the energies of the gods, such as Vishnu, etc. by an act of psychic attraction.

"Obeisance to the deities who attend upon the god Vishnu, and who are the givers of all and universal peace. Accept these offerings. Obeisance to the goddess of peace." The final oblation should be consecrated with the abovesaid Mantra, and cast with the remnant of the abovesaid water of libation (10—14).

The Homa ceremony, should be performed at the four cardinal points of the mystic diagram with jets of Panchagavya, poured on the fire with the branches of a Palasha or a Kshira tree, previously kept immersed in pitchers containing the same substance. The Brahmanas who would officiate at the ceremony, should be rewarded with satisfactory remunerations; and both these Homas should be deemed as very effective neutralisers of spells and incantations. The Homa should be performed with the bunches of Durva grass, where the ceremony would be undertaken for increasing the duration of one's life. The oblations of lotus flowers, should be cast in the sacrificial fire, for the increase of one's possessions, while the Homa should be performed with the twigs of an Oudumvara tree for the birth of a son. The libations should be poured on the fire in a cattle house, where the general increase and multiplication of the horned species would be desired, while in Homas performed for the expansion of one's intellect, the twigs of all sorts of trees, should be used for casting the libations (15—17).

"Om, Kshoum, obeisance to the god Narasinha, burning with his own scorching effulgence, and whose eyes pour

forth torrents of living fire, matched only by the glare of his burning diabolical teeth. Obeisance to the destroyer of all demons, to the slayer of all ghosts, to the destroyer of all sorts of fever. Burn and burn, cook and cook, preserve and preserve. Hrung-Fut."

The above Mantra, sacred to the god Narasinha, should be deemed as the remover of all distempers. The above Mantra, duly repeated, tends to set at naught all sorts of spells and charms and the evil influences of malignant planets, as well as the causes which give birth to epidemics or pestilential diseases. By rubbing over the body the marrow of a frog, consecrated with the above Mantra, one is sure to walk unscathed through fire (18).

———:o:———

CHAPTER CCCVII.

SAID THE GOD OF FIRE:—Now I shall narrate to you the Mantra, or the means by which the three worlds can be enchanted, and a due repetition of which leads to the attainment of the fourfold bliss (Chaturvarga).

"Om, Hreem, Shreem, Hreem, Hrum. Om, obeisance. O thou, who art the best of beings, the prototype of the grandest subjectivity, and in whom the goddess of beauty and plenty (Lakshmi) has her abode, O thou, who dost agitate the whole universe and openest the hearts of all maidens, and dost intoxicate the inmates of the three worlds with the wine of love, dost thou heaten and heaten, agitate and agitate, attract and attract, rend asunder and rend asunder the hearts of the gods, mortals, and the fair maids of the universe. O kill and kill, stupefy and stupefy their senses,

illumine their hearts with the light of love and screw up their desires to the highest, pitch. O thou the most bountiful giver of all good fortunes, the granter of all boons, kill and kill such and such a person with thy mace, sword and discus, hit him with all thy arrows, whril and whril him round with thy dreadful nooze, strike and strike with thy spear. Come, O come, why dost thou tarry? Dost thou bide the time, till I attain my success with this incantation? Hrung, Fut, Obeisance."

The rite of Nyasa in connexion with the Mantra, should be practised as follows:—"Om, O thou the best of men, the maddener of the three worlds. Hrung, Fut, Obesiance to thee, located in my heart. Dost thou attract and attract, O thou god of matchless prowess. Hrung, Fut and obesiance to thee who art to me as a weapon. O thou lord of the three worlds, strike and strike, cleave and cleave the mind of all, and bring them under my absolute control, Hrung, Fut, (obeisance) to thee who dost permeate my eyes. O thou charmer of the three worlds, O thou Hrishikesha, O thou, the matchles spirit, O thou who attractest the hearts of all women. Come and come, O god, I make obeisance to thee. The rites of Anganyasa, etc., should be practised like the one described in connexion with the principal Mantra ennumerated above" (1).

Then having repeated it a five hundred times, and practised, a thousand times, the rite of Abhisheka in connexion therewith, the preceptor should prepare the sacrificial porridge on the fire kindled in the sacred firepit, and pour on it a hundred libations, consisting of clarified cow butter. Libations consisting of curd, clarified butter, thickened milk, sacrificial porridge and milk, should be separately poured on the sacred fire. Twelve libations should be cast into the fire, by repeating the principal Mantra, and a thousand such, after that, containing sesamum and sun-dried rice. Subsequent to that, oblations composed of barley, the three

sweets, fruits and flowers, should be cast into the fire by way of completing the ceremony (2—4).

The votary should take himself the residue of the sacrificial porridge, poured on the fire in the course of the Homa. The preceptor and the Brahmanas should be feasted and made happy with remunerations, whereby the incantation would take effect. Then having bathed and rinsed his mouth in the orthodox fashion, the votary should observe a vow of silence, enter the chamber of sacrifice, sit with crossed legs in the posture known as the Padmasanam, and then practise the rite of Bhutashuddhi (purification of the material principles of the body). The celestial discus, Sudarshanam, should be contemplated as guarding the different quarters of the sky, and, as such, barring the intrusions of the interrupting ghosts and malignant spirits on the sacred precincts of the chamber of sacrifice. Then the rite of Nyasa should be practised as follows:—The votary should contemplate the Vija-Mantra Ram, which burns with a fierce dusky glare, as located in the region of his umbilicus, by which his body would be absolved of all sins and impieties. Similarly, the Vija-Mantra Ram, should be imagined as located in the lotus of the heart (solar pelxus), and as darting rays of fire in all directions, and consuming the impious principles of the body. The ambrosia shed down from the lotus of the brain, should be contemplated as dropping down by the way of the mystic nerve Sushumna, and permeating the whole body.

Thus having purified the body, the votary should practise the rite of Pranyam described before, by thrice repeating the Mula-Mantra. Then having brought down the psychic energy from the effulgent mystic ganglion of the brain, and located it in the different parts of his body as the arms, the neck, the heart, the sides, in short, all through his body, the votary should meditate upon the universal soul, by repeating the Pranava-Mantra, as follows:—

"We know the charmer of the three worlds, let our mind

meditate on his divine self, may Vishnu lead our minds to dwell on that" (5—11).

Then having finished the soul-worship, the votary should sprinkle water on the vessels of divine service, and the articles to be used in its course. After that, the soul should be drawn out by an act of psychic abstraction, and he should place and formally worship it on the sand-cushion, spread out on the ground. The Pitha or the cushion of the god, consisting of the contrary principles of virtue and vice, etc., should be imagined as grown over by a gigantic lotus flower, on which the god, manifest in the shape of a youth of beautiful form, and glowing with the gladsome light of youth and beauty, with large red-striped eyes rolling with the intoxication of love and desire, and smiling with the smiling flowers of the heaven that had been threaded into a garland that dangles over his celestial garments, dipped in the yellow haze of an autumn morning, should be imagined as seated and attended upon by his divine companions. The god should be imagined as effulgent like the combined lustre of a thousand suns, extremely beautiful, compassionate towards all, wielding the five specific darts of cupid in his two or four hands, and surrounded on all sides by a bevy of celestial beauties, with his eyes rivetted on the fair face of his beloved Lakshmi (12—16).

The specific weapons of the god, such as the discus, the conchshell, the bow, the sword, the spear, the Mushula, the club, and the noose, should be worshipped. The goddess Lakshmi, should be imagined as seated on the left thigh of the god, and entwining her hands round his neck, and holding a full-blown lotus-flower in her hand, and clinging close to the bosom of her beloved husband with her full developed breast, and bedecked with the diamond Kousthubha. The ring like curls, known as the Shrivatsa, should be worshipped conjointly with the god Hari, clad in yellow garments, wear-

ing a garland of wild flowers, and wielding in his hands a conchshell, a discus, etc.

"Oum, O thou Sudurshana, O thou king of all the quoits, O thou who art the dread to the evil-doers, cleave and cleave, cut and cut, rend asunder and rend asunder the mighty incantations practised by others. Devour and devour them. Eat and eat them up, curse and curse them. Hrung Fut, obeisance to Jalachara. O thou, keen-edged sword, cut and cut. I make obeisance to the great sword. Hung-Fut (obeisance) to the bow Sharanga, stretched with its arrow. Hung-Fut."

"We contemplate the nature of the concourse of physical forces. We meditate on the principle of the fourfold attributes. May the supreme Bramha lead our mind to dwell on the same."

"O Samvartaka, come neighing in thunder, reverse the order of Nature, make her stand aghast, and recoil on her visible material self, Hrung-Fut. I make obeisance to thee. O thou Mace, bind and bind, attract and attract. I have subdued thee with the potency of the Hrung-Vija, cut and cleave with the spear, as thou art under my control by the agency of the same Mantra. The weapons imagined as wielded by the god in his four arms, should be worshipped with the abovesaid Mantras, respectively held sacred to them" (17—19).

"Am, obeisance to the king of birds (Hrum-Fut.)"

The celestial bird, Tarksha who carries the god on his shoulders, as well as the Anga Devatas, should be worshipped with the abovesaid Mantra in the different petals of the mystic lotus. The goddesses of energy, such as Pita. Lakshmi, Sarasvati, Rati, Priti, Jaya, Sita, Kirti, Kanti, Shyama, Tusti, Pusti, Smarodita, as well as the Lokapalas (the regents of the different worlds), should be worshipped in the mystic diagram, specifically held sacred to the god, in which the Tarkshas should be imagined as

blowing chowries unto that divinity. A worship of Vishnu, made as above indicated, should be performed for the perfect fruition of the charm. The Mantra, running as "Om Shrim, Krim, Hreem, Hum obeisance to Vishnu, who is the charmer of the three worlds," should be mentally repeated after the worship; and the rites of subsequent Homa and Abhisheka, should be performed with the same Mantra. A man, by worshipping the god, as above indicated, becomes entitled to all sorts of bliss. The goddess of charm should be propitiated, every day, with libations of water and offerings of flower, till the spell would take effect, and by repeating the abovesaid Mantra. The abovesaid Vija-Mantra, should be repeated three hundred thousand times, and a hundred thousand libations of clarified butter containing the twigs of a Vilva tree, should be poured on the fire by repeating the same. Libations containing rice, fruits, perfumes, or the blades of Durva grass poured on the fire, as in the one described in the preceding line, would increase the duration of the life of the votary, as similar rites of Homas and Abhishekas are always crowned with the fulfilment of one's desires.

"Om obeisance to the boar manifestation of Vishnu, the lord of the regions of Bhu, Bhuba Sva, etc. Grant me the universal sovereignty as my heart desires. I make obeisance to thee." A man, by repeating ten thousand times, every day, the abovesaid Mantra, is sure to be crowned as the king of his country (25—26).

—:o:—

CHAPTER CCCVIII.

SAID THE GOD OF FIRE:—The Vija-Mantra, Shreem, is sacred to the goddess of fortune, and grants to its repeat-

all success in life. The Mantra runs as "I make obeisance to the great goddess of beauty, the goddess of complete victory and success, and to the deity who is effulgent as the flash of lightning." The rite of Anganyas, which consists of nine Mantras in the present case, should be practised in its entirety, while any of the said Mantras should be repeated." The Mantra runs as:—"Obeisance to the goddess Shree, who is the goddess of victory. Bind and bind down (my enemies), O thou possessed of mighty prowess. I make obeisance to thee, Hrung. O thou possessed of an enormous body and who dost wield a lotus flower in thy hand, Hrung-Fut, I make obeisance to thee. O thou goddess of beauty and wealth, Fut (obeisance) to the goddess Shree. Obeisance to Shree, and Fut to the principle of splendour which she represents. Obeisance to Shree and to the grantor of beauty, Swaha, Shree, Fut" (1).

The above Mantra should be counted a hundred thousand, or three hundred thousand times on a rosary of Aksha or lotus-seeds, whereby the repeater would grow richer every day. The goddess Shree should be worshipped with the abovesaid Mantra, either in a temple dedicated to Vishnu, or in one consecrated with the presence of her own image, by which the possessions of the worshipper would grow more and more every day. A person, wishing to subjugate the mind of the sovereign of his country, or an all-round improvement of his social status, should pour on the sacrificial fire kindled with the twigs of a Catechu tree, a huudred thousand libations of clarified butter containing grains of sun-dried rice. The rite of Abhisheka performed with the washings of Mustard seeds, and a repetition of the abovesaid Mantra, would neutralise the baneful influences of all malignant planets and harmful incantations. A hundred thousand twigs of a Vilva tree soaked in clarified butter, and poured on the sacred fire by repeating the same Mantra, would give a better turn to one's fortune (2—5).

Then the votary should imagine that an open hall of rectangular structure, had been erected in the region of his heart, with a door or an opening on each of its four sides. The goddesses of energy, such as Valaka, Vamana, and Shyama, etc., should be imagined as guarding the eastern entrance of the hall, and dancing with uplifted hands, carrying in them the festoons of white lotus flowers. The goddess Vanamalini should be imagined as possessed of a snow-white complexion and as carrying red lotus flowers in her hands, and dancing in same posture at the door at the south. The goddess Vibhishika, should be contemplated as possessed of a green complexion and carrying white lotus flowers in her hands, and dancing in the same posture at the door at the west. Lastly the goddess Shankari, should be contemplated as guarding the door at the north, in the manner similar to what has been described in the case of her sister goddesses. A mystic lotus of eight petals, should be imagined as to have sprung from the centre of that hall, and the different manifestations of Vishnu, such as Vasudeva, Sankarshana, Pradyumna, and Aniruddha, should be contemplated as wielding the conch shell, the discus, the mace and the lotus-flowers in their hands, and as seated on the four petals of the lotus respectively pointing towards the four cardinal points of the sky. The celestial elephants, who guard the eight apertures of the heaven, such as Anjana, Kashmira, Surasa, Kshira, and Kuruntaka etc., should be contemplated as carrying golden pitchers with their trunks, and blocking the regions of heaven with their massive silver frames (6—11)

The goddess Shree, should be contemplated as seated on the bed of polens of the lotus, and as possessed of a golden complexion and four arms, the two right and the two left being imagined as bent in the attitude of encouragement and benediction. The goddess, should be further contemplated, as clad in a while garment of an extremely white texture, and scented with lotus flowers.

The man, who worships the goddess and her companion divinities, becomes possessed of all good things in this life. The votary should never put on his head, such flowers, etc., as the lotus, the Drona, and the leaves of a Vilva tree. Further he should recite the vedic verses known as the Shri-shuktas from the eighth or the twelfth day of a lunar month, taking nothing but the sacred Payasha during the entire period of recitation. The god, should be worshipped with the rites of invocation and farewell, and libations consisting of the twigs of a Vilva tree and lotus flowers, and Payasha, should be separately poured on the fire in honour of the goddess (12—16).

The Mantra known as the Durga-Hridaya, runs as follows:—"Om, Hreem, to thee, O goddess, who hast slain the great buffalo-demon in a single combat, Tha, Tha, to thee, who art his sworn enemy. O thou, the enemy of the buffalo-demon, disperse and disperse. (Hung-Fut Tha, Tha,) the buffalo-demon, over-power and overwhelm him with ruin. Hung, kill and kill the buffalo, Hung, O thou goddess who hast slain the buffalo, Fut." The goddess should be worshipped by repeating the abovesaid Mantras, as well as those which are known as the Sangas, after having performed the rite of cushion worship. Om Hreem, obeisance to thee, O Durga, who art the protectress of the three worlds. Obeisance to Durga. Then the rites of worship should be performed on the different petals of the mystic diagram as follows:—Obeisance to Varavarni, obeisance to Arya. Obeisance to Kanakaprabha, obeisance to Krittika, obeisance to Abhayaprada. "Obeisance to Kanyaka, and obeisance to Krittika. Obeisance to the goddess who removes all causes of fear, obeisance to Kanyaka, and obeisance to Sarupa." These divinities should be worshipped on the petals of the mystic lotus, and by repeating the Vijas, which are respectively held sacred to them. The weapons of the goddess, should be worshipped, as obeisance to the discus, obeisance

to the conch-shell, obeisance to the mace, obeisance to the sword, obeisance to the bow, and obeisance to the arrow. The goddess Durga, who is the greatest of all peace-making divinities, should be worshipped on the eighth day of the increase of the moon's phase. A worship of the goddess Durga, leads to victory, and increases the duration of the life of the worshipper, and makes him a favourite with his master (17—19).

A rite of Homa performed with the Susaddhya-Mantra sacred to the god Ishana, and with libations of clarified butter containing sesamum, should be deemed as the best of charms. Similarly, the rites of Homa performed in connection with the abovesaid worship, and with oblations of lotus-flowers poured on the fire, are sure to lead the performer to victory and fame, while those performed with the oblations of Palasha twigs, or the bunches of Durva grass, should be deemed as the peace-givers, and the fulfillers of all desires. The Homa in connection with the above worship, and in course of which oblations of crow's wings are poured on the fire, is sure to bring death and confusion to the person against whom it should be practised. A repetion of the Mantra, running as,—"Om obeisance (Svaha) to the goddess Durga, to the goddess Durga who is the protectress of all creatures," should be deemed as a safeguard against all sorts of incantations and the evil effects of malignant planets. The goddess, should be contemplated as possessed of a bluish complexion and four arms, respectively wielding in them a conch-shell, a discus, a lotus, a spear, a sword, and a trident, and looking fierce and dreadful in a fit of bursting rage. The above manifestation of the goddess, should be worshipped before commencing a battle, together with her swords and other engines of warfare, by which the votary is sure to be crowned with victory (20—23).

"Om Obeisance to the goddess Jvala-Malini (glowing with

the tongues of living fire) who is surrounded by a pack of jackals and vultures, etc. Obeisance and obeisance (Tha, Tha) to the protectress." The above Mantra, should be repeated before marching out in a battle, by which the votary would return victorious and laden with glory (24).

CHAPTER CCCIX.

SAID THE GOD OF FIRE:—Now I shall describe the mode of worshipping the goddess Tvarita, who grants to her votary, the enjoyment of earthly comforts and salvation after death.

"Om obeisance to the divine energy which pervades all receptacles (Adhara-Shakti). Om Hrum, Pum, Pum, obeisance to the great lion. Om, obeisance to the lotus flowers. Om, Hreem, Hrum, Khecha, Cheksha, Hrum, Kshaim Hrum Fut, obeisance to the goddess Tvarita, Khecha, obeisance to the heart. Chechha, obeisance to the head, Cheksha, obeisance to the tuft of hair on the crown, Kshapustri, obeisance to the energy of the Mantra that protects me as an armour. Hrum, Hrum, obeisance to the eyes. Hrum, Kshaim obeisance to the Astra (weapon).

The Gayatri Mantra which is specifically sacred to the goddess runs as follows:—

"Om, we know the Tvarita Vidya, let us meditate on the Turna Vidya. May the goddess lead our mind to dwell on the same." Obeisance to Shripranita, obeisance to Hrungkara, Om, Khi Cha, obeisance to the heart. Obeisance to the goddess Khechari. Om, obeisance to Chanda, obeisance to Chhedini, obeisance to Kshepani, obeisance to Stri and

Hrungkari, obeisance to the goddess of compassion, obeisance to the goddess of success, obeisance to the goddess of victory, obeisance to Kinkara. Protect and protect me. Om, stay here and be steadfast as commanded by the goddess Tvarita. Obeisance. The goddesses who preside over the present form of incantation, are known as Totala, Tvarita, Turna, etc., (1).

Then the votary should contemplate the component letters of the Mantra, as located in the regions of his head, eyebrows, neck, heart, navel, arms, thighs, knee-joints, and legs by an act of Nyasa.

The goddess should be contemplated as possessed of a golden complexion, and dressed as a huntress of the mountainous regions. She should be contemplated as clad in a garment of leaves tied round her waist, with a crown of peacok's feathers set on her graceful head. She should be further contemplated as seated on a throne, shaded over by an umbrella of peacock's plumes, and wearing a garland of wild flowers. The bracelets and anklets of the goddess, should be imagined as made of snakes. Having thus contemplated the presence of the goddess, the votary should repeat, a million times, the Mantra held sacred to her. The god Isha became a hunter in ancient time, and so his goddess used to dress herself in the guise of a huntress. The man who worships, or meditates upon the divine huntress, or repeats the Mantra specifically held sacred to her, is sure to be successful in all his undertakings. Such a worship is calculated as an active counteracting agent in all cases of poisoning or snakebite, etc., (2—7).

A lotus shaped diagram, containing eight petals, should be inscribed in a square delineated on the ground, each side of which would contain a door or an aperture. The Vija, Hrung, should be written on each of the eight petals, while the Vija, Hring, should be written on the centre. Then the rite

of Sadanga worship, should be performed on the petals, commencing from the one at the east, and by repeating the Mantras, such as obeisance to the Gayatri and the heart, and so on. The goddess Fatkari, wielding a bow and an arrow in her hands, should be worshipped outside the gate of the Yantra, the goddesses Jaya and Vijaya, should be worshipped at the gates, while the Kinkaras, each wielding a club, etc., should be worshipped outside the border line of the mystic diagram.

Libations should be poured on the fire kindled in a fire-pit, shaped like the female organ of generation. Oblations of Arjuna twigs, should be cast into the fire, where the rite would be undertaken for the gain of gold, while the rite of Homa should be performed with oblations of wheat, or rice, where a general bettering of one's health and complexion, would be desired. Oblations composed of barley, rice and sesamum, and poured on the fire, as above indicated, should be deemed as the grantors of all success. Oblations consisting of Aksha seeds, or libations of blue vitrol, would bring about the destruction of one's enemy. Similarly the twigs of a Shalmali tree, used as oblations in a Homa of the above sort, would cut the thread of life of one's adversary. Oblations of Jamvu fruits would be crowned by the attainment of wealth and rice, while oblations of blue lotus flowers would establish a perpetual peace in one's household. Oblations of red lotus flowers, would be rewarded with a general amelioration of one's health and fortune. Oblations of Kunda flowers would be rewarded with the elevation of one's status in life (8—13).

Similarly, oblations of Jessamine flowers should be deemed as powerful agents in creating unrest and discord in a household, while oblations of Kumuda flowers, would win for one the affections of his community. Oblations of Ashoka flowers would be rewarded with the birth of a son, while oblations of Patala flowers, would win for the votary the

hands of a fair maiden. Oblations of mango fruits, would increase the duration of the life of the votary. Oblations of sesamum seeds, would give a better turn to one's fortune, while oblations of Bael and Champaka, would be followed by a blessing of increased wealth and beauty. Oblations of Madhuka flowers, would be rewarded with the realisation of one's desires, while by oblations of Bael fruits the votary would become an omniscient being. By repeating three hundred thousand times the abovesaid Mantra, or by pouring three hundred thousand libations on the fire with same Mantra, or by simply meditating on its symbolised principle, a man may attain to all his objects. The worship, should be conducted on the Mandala, and twenty-five libations should be poured on the fire, by repeating the Gayatri, by way of completing the ceremony. Three hundred libations of clarified butter, should be poured on the fire, by repeating the principal Mantra. The rite of initiation should be couducted with the Pallava Mantras. The votary should take Panchagavya before the worship, and live on the sacrificial porridge during the day of ceremony (14—17).

———:o:———

CHAPTER CCCX.

SAID THE GOD OF FIRE:—Now I shall narrate to you the process of worshipping the goddess Tvarita, by which a man is enabled to enjoy all the comforts which this life may possibly offer to an individual, and to attain to salvation after death. The image of the goddess, should be delineated with the specific dusts on the ground, inside a mystic diagram of the Vajra class. The diagram, should be embellished with corridors, and gates

The goddess, should be contemplated as possessed of eighteen hands, with her left knee-joint bent double and placed on the back of a lion, while the right one should be imagined as placed on the divine cushion. The goddess, should be further contemplated as embellished with the ornaments of snake. The nine right hands of the goddess, should be imagined as respectively armed with a thunderbolt, with a hollow vessel (Kunda), with a sword, with a discus, with a club, with a trident, with an arrow, and with a spear, the last being imagined as bent in the attitude of benediction. The nine left hands of the goddess, should be contemplated as armed with a bow, with a noose, with an arrow, with a bell, with a conch-shell, with a spear, and with a thunder-bolt, respectively; the index finger of the fifth hand being imagined as held straight and pointed; and the eighth hand being contemplated as bent in the attitude of benediction (1—5)

Having worshipped the goddess, manifest in the shape as described above, a man should be able to kill his enemies and to win a kingdom at ease. Such a worship, invariably grants longevity to the worshipper, who becomes possessed of supernatural powers, and performs miracles in testimony of his superhuman attainments. Such a man is invincible in the seven nether regions, such as the Tala, etc., and reigns supreme and is almighty in the world like the fire, that would consume the universe on the day of the millenium (6—7).

Now I shall describe the mode of stringing together the Mantras that are held sacred to the goddess, and which consists in a process of elimination and coupling. First the vowel letters of the alphabet should be written on the ground, and then the palatal consonants such as the Ka Vargas. The third letter in the order of arrangement, should be those which belong to the group known as the labio-palatal. The fourth letter should be a dento-palatal one.

while the fifth should be a Dento-labial. The sixth Vija in the order of enumeration, should consist of eight letters. The letters of the seventh should belong to the group of Misra Varnas, arranged in the way technically known as the Sampata, while those of the eighth Vija should belong to the class, known as the Ushma Varnas. The entire Vija Mantra should be then constructed. The first Vija should begin with the sixth vowel letter of the Sanskrit alphabet, and end with the one of the Ushma class, coupled with the phonetic symbol of the nasal Chandravindu. The second set of the letters (Vijas), should belong to the group of palatals, coupled with the eleven vowel letters of the alphabet. The first letters of the second set should consist of letters solely belonging to the labio-palatal sounds, while those of its latter half, should be selected from the same group. After that, the letters of the palatal group, should be arranged commencing from its very beginning and respectively and successively coupled with the eleven vowel letters. After that should be written the second letter of the Ushma group successively coupled with the eleven vowel letters of the alphabet as before, and counted from the latter end of the list. The first letters of the next set of Vijas, should consist of two labio-dental sounds, counted from the latter end of the group, its latter part being composed of letters of the Mishra group, counted from its opposite end. The letters of the second group, should consist of the letters of the palatal group coupled with the fourth vowel letter of the alphabet, the lattter part of the set being composed of the second letter of the Ushman class coupled with the eleven vowel letters in succession. The Mantra, thus composed and so strewn together, should be repeated by appending it to the Pranava Mantra, and by affixing the term Svaha (obeisance) to it, in all acts of pouring libations on the sacrificial fire (8—18).

The rite of Nyasa, in connection with the Mantra, should be performed as follows :—Om, Hreem, Hrum, Hrum, Hah (obeisance) to the region of the heart, permeated with the essence of these Mantras. Hrum, Hah (obeisance) to the region of the heart, permeated with the energy of the preceding Vijas. May the tuft of hair on my crown be permeated with the essence of the Mantra, running as Hrum, burn and burn. May the energy of the two Kulva Vijas protect my body as a coat of mail. May the energy of the Vija Mantra, Hreem, Shreem, Ksham, permeate the region of my eyes, both physical and spiritual. Kshoum, Hum, Khoum, Hum fut (obeisance) to the spiritual weapon composed of the essense of these Mantras. The rite of Guhya Nyasa in connection with the Mantra, should be performed before the preceding one.

I shall presently narrate to you, the Mantras that are to be used in connection with the worship of the goddess Tvarita, as well as those that are known as the Vidyangas. The two Hrid-Mantras should be imagined as located in the region of the heart, twelve as filling in the region of the head, the Tara-Mantras as premeating the region of the eyes, the fifth and the sixth Vijas of the entire Mantra as premeating the tuft of the hair on the crown, and the seventh and eighth as protecting the body as a coat of mail. The name of the goddess which is to be mentioned first in connection with the above Mantra, is Totala, the next divinity, in relation to whom, the next rite should be practised, being the goddess with thunderbolt in her lips (Vajratunda). The latter rite should be performed with the Mantra consisting of the Vijas, and which runs as :—Kha, Kha, Hum, obeisance to the goddess Vajratunda. Then the rites of the subsequent Nyasa, should be performed as, Kha, Kha, Hum, obeisance to the goddess Indradutika (maiden messenger to the god Indra). Kha, Kha, Hum, obeisance to Khechari, Kha, Kha, Hum, obeisance to Jvalini, Varcha with (obeisance) to the

Shara Vibhishini (the one threatening with a fierce arrow). Kha, Kha, (obeisance) to the goddess Shavari, (the divine huntress), Chhe (obeisance) to Chhedini. Chhe to Karalini (the dreadful one), Che Kha and Kha to Karali, Shreem to the goddess Shrava-Drava-Plavani, Kha Kha to the goddess Duti-Plava. Strim to the goddess who has created the eternal time. The same Vijas should be contemplated as located in the specific parts of the body as the prototypes of the goddesses known as Dhunani and Vasanavegika. Laugh and laugh, O thou goddess Kapila, who art also known by the epithets of Kshepaksha and Dutika. Hung to the goddess of energy and light. Hung to the goddess who is the wife of Rudra. Hung to the goddess Matangi and to the goddess who is the maide messenger of the goddess Roudri. Kha Kha to the sword wielded by the mighty Tvarita, and Fut to the goddess who serves as the maiden envoy to the Supreme Brahma (19—27).

The votary should first imagine his body as fully permeated with the essence of the Hrid-Mantra, and subsequently with that of the one known as the Netra, from the head to the foot, and from the foot to the head. He should contemplate the members of his body, such as the legs, the knee-joints, the arms, the navel, the heart, the throat, the face, and the upper regions of the brain, as permeated with the energy of the principal Vija-Mantra, both along the ingoing and out-going currents of vitality. Then he should perceive the psychic halo, mellow and effulgent as the rising moon, as coming downwards from the lotus of the brain, and shedding ambrosia and carrying eternal life all through his body. The votary should locate the effulgent images of the principal Vija-Mantras in the different parts of his body, such as the head, the face, the throat, the heart, the navel, and especially at the tips of his two index-fingers, by an act of psychic abstraction. The man, who perceives the moon in his head and the pyschic lotus

situated at the lower part of his trunk, and knows his body as permeated with the essence of the congery of the abovesaid Mantras, knows no death or disease. Even the man, who meditates upon the divine self of the goddess as above indicated, or repeats her name, at least, a hundred and eight times, after having practised a rite of Nyasa in the way above enumerated, is rewarded with a similar fate (28—33).

Now I shall describe the different postures of the hand with which the presence of the goddess (Tvarita), is to be invoked before the commencement of the actual worship and which are known as the Pranitas, etc. The latter-named Mudra admits of a five-fold division. The first sort consists in firstly out-stretching the palms of the two hands, and in then putting them on the head, with the two index-fingers attached thereto, after having bent in two, the two thumbs and the two middle fingers. Two such folded palms carried down from the head, and placed on the region of the heart, with the little and middle fingers turned upward, and the index-finger placed beneath the latter, are known as the Savijas. The one in which the tip of the thumb is placed beneath, or at the root of the middle finger, is known as the Vedini (piercer) Mudra. The palm, folded in the same way, with the only distinction of the two up-lifted little fingers, is known as the Karali, the greatest of all the Mudras, and which should be carried up to the region of the heart, at the time of repeating any particular Mantra. The same Mudra, with the distinction of the two up-turned thumbs, is known as the Vajra, and should be placed on the part of the body, having the same designation. The Mudras, known as the Danda (club), the sword, the discus, and the mace, should be made to resemble in shape, the abovesaid weapons in reality. The Mudra known as the Trident, is formed by placing the thumb at the roots of the first three fingers, held in an upright position, while the one known as the spear, should be made by lifting up the two

middle fingers only. The palm is usually enfolded in twenty-eight different postures or Mudras, such as the arrow, the hand of benediction or encouragement, the bow, the noose, the bell, the weight, the conch-shell, the mace, and the eight sorts of lotus. The five Mudras, known as the Mohini, the Mokshini, the Jvalini, the Amritamaya, and the Pranita, should be made use of, in the course of a rite of Homa, or worship (34—43).

—:o:—

CHAPTER CCCXI.

SAID THE GOD OF FIRE:—Now I shall describe the rite of initiation, which should be performed with the aid of a mystic diagram, furnished with an image of the divine lion and drawn with the lines, known as the Vajra Rekhas.

"Hey, Hey, Ho, O thou, mighty lion, whose teeth are made of the essence of thunderbolt, roar and roar, and disport and disport here, in thy wonted vigour and freedom. Obeisance to the cushion of the goddess which rests on the back of the divine lion."

The Yantram, or the diagram, which should be used in the present form of initiation, should be constructed as follows:—Four parallel and perpendicular straight lines should be divided into nine chambers, by drawing four parallel straight lines of equal length across them. The chambers situated at the four angular points of the quadrilateral figure, thus constructed, should be so destroyed as to convert it into a perfect circle, with the exception of the four chambers occupying the four cardinal points of the figure. In the chambers thus destroyed, two lines should be drawn, in each, from the points of intercession to the circumference of the inscribed circle. The two middle lines of the original parallel

perpendiculars, should be extended, double their length, beyond the circumference of the circle, and should be bent double in the shape of a shepherd's hook. A lotus, containing eight petals, should be drawn in the chamber about the centre of the circle, and its petals should be coloured bright yellow. The celestial weapons, such as, the thunder-bolt, the sword, etc., should be delineated inside the Yantram, with black dust. The interior quadrilateral, should be provided with four doors, one on the outer side of each of the chambers, made by the four intersecting chords of the inscribed circle, and each of them should be adorned with the signs of the thunder-bolt. The chambers around the central lotus, should be made of equal dimensions, like the four angular apertures, bounded by two lines, drawn from each of the point of intercession to the circumference of the inscribed circle. Polens of red colour, should be drawn to mark the centre of the inscribed circle, and even women may be initiated by means of the abovesaid Mandalam. A monarch, by worshipping the goddess on the abovesaid mystic diagram, is sure to conquer the territories of other crowned heads, or to recover the possession of a lost principality (1—8).

O thou twice-born one, the goddess, in the present form of the worship, should be represented, in the mystic diagram, by the Vija-Mantra Hrung, illuminated with the sacred Pranava (Om). The goddess, should be worshipped on the petals of the mystic lotus, with the wind and the ether Vijas contained in the entire and original Mantra, sacred to the goddess. Similarly, the goddess, should be worshipped on the petals round the centre of the lotus-shaped diagram, once with each of the component Vijas of the Mantra. The Vidyangas, should be located in the different petals of the lotus, such as, the Netra-Mantra at its centre and the Astra-Mantras at the petals pointing towards the angular points of the compass. The Hutis, situated around the polens of the

lotus, in the order of five on the right, and five on the left, should be worshipped by repeating the Mantras, respectively held sacred to them. The regents of the eight quarters of the sky, should be invoked on the periphery of the inner circle, and the Hrum-Mantra, coupled with the fifteen Vijas, should be repeated by respectively prefixing them to the name of each of them. The goddess, should be worshipped with flowers and perfumes, both invoked in a cone of pasted rice (Shree), and on the back of the delineated lion (9—14).

Then the whole diagram, should be surrounded by a chain of nine water pitchers, each consecrated by repeating hundrded and eight times the principal Mantra. Then having repeated, a thousand and eight times, the abovesaid Mantra, libations, numbering a tenth part thereof, should be poured on the sacrifical fire. The rite of Homa, should be performed in a fire-pit of the specific shape. The sacred fire, should be brought by repeating the Mantra held specifically sacred to the fire-god, while it should be cast into the pit, by repeating the Hrid-Mantra. The goddess of energy should be invoked in the tongue of the sacrificial fire, and libations of clarified butter, should be poured on the fire, by way of performing the rites of antinatal and postnatal ceremonies, to the new born fire-god. Then having poured a hundred libations on the fire, by reciting the Hrid-Mantras, should kindle the sacred fire by repeating the Gujhyanga Mantras. The sacred fire should be trans-substantiated into the essence of the divine energy of Shiva, and the final oblations of completing the ceremony, should be poured on the fire, by repeating the Vidyas (Mantras sacred to the goddess). The rite of Homa should be performed with the Mala-Mantras, and a tenth part of the entire libations poured on the fire, should be dedicated to the goddess. Then the disciple, should be ushered into the sacrificial shed. The rite of Tadana, should be done unto him,

by repeating the Astra-Mantras, and the rite of Gujhyanga-Nyasa, should be performed, as before described. Then the component letters of the Mantra of Vidyangas, should be contemplated as located in the different members of the body of the disciple, by an act of Psychic Nyasa. The preceptor, should cause the disciple, to scatter flowers. consecrated with the same Mantra, and bring into the sacrificial chamber the reservoir of the sacred fire (15—20).

Subsequent to that, a hundred oblations composed of barley, rice, and sesamum, all soaked in clarified cow-butter, should be poured on the sacrificial fire, by repeating the principal (Mula) Mantras. By the rite of the first Homa, the disciple, should be supposed to have attained a vegetable existence, a reptile existence by the next one, and then to have been metamorphoised through bird, mammal and human existences in succession, by the performance of each of the subsequent Homas. After that, fresh oblations, as above, should be cast into the fire, with a view to help on the soul of the desciple in its progress from the plane of mundane existence, through higher phases of disembodied life, such as those represented by the divine selves of Bramha, Vishnu, etc., to the essence of the god Rudra, the acme of soul bliss, which should be deemed as the outcome of pouring the final oblation on the fire, in connection with the present ceremony. The disciple should be supposed to have been initiated, after the pouring down of the first libation on the fire, by which he should be deemed as fully entitled to peep into the higher mysteries.

Now hear me discourse on the method, by which a man would be able to work out the salvation of his own soul. The votary should carry up his true self (soul) to the mystic nerve ganglion in his brain, which is ever sanctified by the presence of the god Sada Shiva, and merge it in the infinite essence of that divinity. Then he should pour a thousand libations of clarified butter on the sacred fire, after having

descended into his wonted animal existence, and for the obliteration of all active impulses of his mind, whether good or bad. Then the final libations should be cast into the sacrificial fire, by which the votary would be fully initiated into the mysteries of Yoga. The influences of virtue and vice, fail to affect his state of continuance in this soul-life, and the votary (who has) thus attained his salvation can never descend within the zone of the momentum of mundane. life. As water poured into a larger mass of that element loses all traits of distinction, so the votary, once merged in the essence of the Supreme Brahma, becomes one in spirit and principle with the latter (21—25).

The rite of Abhisheka should be performed by emptying the content of a similarly consecrated sacrificial pitcher, whereby he would be able to acquire a kingdom, and to conquer all opponents and oppositions in life. The different manifestations of the goddess, such as Kumari, Vaishnavi, Brahmani, etc., should be worshipped, and the priests and preceptors officiating at the ceremony, should be propitiated with their sacredotal fees. The worship should be conducted once each day, and the Mantra, sacred to the goddess, should be repeated a thousand times, at least, on each such occasion. The goddess, should be propitiated by pouring libations of clarified butter and containing seeds of sesamum, on the fire whereby she would confer wealth on the votary, and make him the blessed possessor of innumerable articles of enjoyment, or of anything he would set his mind upon. The same Mantra, repeated a hundred thousand times, would confer a principality on the repeater, whereas by doubling or tripling the number of repetition enjoined in the preceding line, a man would be respectively entitled to the honours of sovereignty, and to the unbounded love of celestial damsels (Yakshini), who would go round the world to satisfy even his most insignificant whims or desires. The same Mantra, repeated four thousand times, would confer upon the

votary the divine status of a Brahman, whereas by counting it a five hundred thousand times, he would be one with the divine essence of the Supreme Vishnu. By repeating it six hundred thousand times, a votary would achieve the highest success in connection with his penance, whereas it should be repeated a hundred thousand times only, where a perfect purification of spirit would be the object in view. For the purification of the material principles of his body, the votary should repeat it ten times only, whereas by repeating it, a hundred times, he would acquire the merit of bathing in a sacred pool (26—30).

An image or a picture of the goddess Tvarita, should be the object of worship in the present instance, or her presence should be simply invoked on the sacred cushion, on such an occasion. The rites of Japa and Homa should be performed a hundred thousand, or a ten thousand times, in connection with each worship, or a hundred thousand libations should be poured on the fire, after having repeated the Mantra, as above indicated. The libations should contain the particles of buffalo, sheep, or human flesh, or handsful of barley, sesamum, fried paddy, or Vrihi soaked in the washings of wheat, or should consist of clarified butter containing the slices of a Bael fruit (31—33).

Then the penance should be practised in the following way :—At midnight, the votary should fully equip himself with the implements of war, such as the sword, the bow and the quiver, and stir out, clad in a single piece of cloth coloured dark blue, or red and yellow, or red and black. Then having worshipped the goddess, as described before, he should walk towards the south, and then sacrifice, with a single stroke, the beast of offering, by repeating the Duti-Mantra. The sacrifice should be made either at the threshold of his own house, or in a cremation ground haunted by the presence of a single tree. The man, who worships the goddess as above indicated, is sure to witness the realisation

of all his desires, and becomes the undisputed sovereign of the whole world (34—36).

CHAPTER CCCXII.

SAID THE GOD OF FIRE:—Now I shall enumerate the Vidya Prastara Mantras, and the rites of incantations which should be practised with them for the attainment of objects mentioned under each of them. The man, who knows these Mantras severally and in entirety, as well as their arrangements in the different mystic triangular diagrams, or is conversant with their mode of repetition both in due and inverse orders, is sure to achieve the highest success in (connection with) his penances (1—3).

Many are the books of scriptures, and innumerable are the congeries of Mantras which are to be found in them, and therefore it is most difficult to master their modes of application, or to find out the occasions on which they are to be applied. The first letter of the Mantra, has a long sound, which should be dealt with later on. First I shall describe the mystic diagram, in the chambers of which the component letters of the Mantra, are to be arranged. Four parallel straight lines are to be drawn across four perpendicular parallels, so as to give rise to a quadrilateral figure, divided into nine chambers. Then a circle is to be described around the middle chamber, and the different letters of the Mantra, should be written in each of them. The man, who knows all about this mystic diagram, and of the Mantras written in its different chambers, should deem all sorts of supernatural powers as lying at his fingers ends. Such as a man is sure to receive the homage of the three

regions, and to exercise sovereign powers over the nine continents of the world (4—8).

Having written the Siva Mantras all over the forehead of a human skull, the votary should walk out and collect a piece of a deadman's cloth from a cremation ground. On it he should describe the mystic diagram sacred to the goddess as before described, and write the name of his antagonist in each of the petals of the lotus or circle, described about its middle chamber. Then he should fumigate the linen with the fumes of burnt-Catechu wood, and hold under his feet, at the time, a piece of Bhurja bark, whereby he would be able to charm the three worlds with their inmates within seven days of practising such an incantation. In the alternative, the name of one's antagonist should be written at the centre of the lotus-shaped mystic diagram, provided with twelve petals and marked with the impressions of thunderbolts (and the letters of the Sada-Shiva-Mantra, and the necessary incantation should be susequently practised thereon, whereby the moving tongue of an accuser, would be paralysed, the lifted arm of an aggressor would be held spell-bound in the air, and the movements of an invading army, would be retarded. The same incantation may be practised by writing the name of the antagonist in pasted turmeric, either on a slab of stone, or on the rim of the sacrificial fire-pit (9—12).

The intelligent votary should write the name of his enemy in blood and poison, on a piece of deadman's rag picked up from a cremation ground, where the incantation should be practised, with the help of the hexagonal mystic diagram, held sacred to the goddess of the abovesaid Prastara, and bedecked with the mark of Danda, and written all over with the Shakti-Mantra, by which the enemy would meet his doom in no time. The same incantation, practised by writing the name of one's royal enemy on the blade of the discus, would be followed by political revolutions in his kingdom, which would ultimately bring about his death and ruin. The same

incantation, practised by writing the name of one's enemy with the ashes, collected from a cremation ground, and on the blade of a sword, and vitalised by throwing charmed and charred remains of a human body over it, should be deemed as the most powerful agent in bringing about the death of one's enemy, and in creating dissensions in his camp. The present incantation, is sure to be crowned with the acquisition of a kingdom, within seven days of its practice (13—17).

The Mantras known as the Netras and the Tarakas, should be used in incantations practised for the prosperity and general welfare of a person. Such an incantation is known as the Dahanadi-Prayoga, and is potent enough to captivate even the mind of a Shakini. The mystic diagram, containing the Varuni-Mantra at its centre, and coupled with the one sacred to the god Vakratunda, should be deemed as a safe and certain cure for all sorts of epidermic diseases such as Leprosy, etc. The same diagram, containing the Karali-Mantra at its begining, centre and the end, should be deemed as the breaker of all fetters, and a man wearing such a Yantram, is sure to be released from all places of incarceration. The votary should not divulge his own secret Mantra, even if the god Shiva himself would try to wrench it out of him. A rite of Nyasa performed with the Varuna-Mantras, is a positive cure for all sorts of cough and febrile distempers. A mystic Yantram, containing the Soumya-Mantras at the centre and the end, imparts greater weight to one's body, while the one containing the same Mantra at its beginning, middle and end, makes it light as a feather (18—21).

The abovesaid mystic diagram, bedecked with the marks of thunder-bolt, delineated in Rochona on a piece of Bhurja bark, and put in an amulet of gold, should be worn round the arm, by which all evils that would otherwise have invaded the body, would be averted. Such an

amulet is a safe-guard against death, brings good luck to the wearer, and prevents the recrudescence of all evils and impediments. The wearer of such an amulet, is sure to return victorious from a battle, or from a gambling table, and a barren woman wearing such a one, is sure to be big with child in no distant time. Such an amulet should be looked upon as nothing short of the mystical gem known by the name of Chintamani. The Mantra, running as Streem, Kshem, Hum, Fut, should be repeated a hundred thousand times, whereby the repeater would conquer the dominion of a foreign king, and win the sovereignty of the world (22—25).

——:o:——

CHAPTER CCCXIII.

SAID THE GOD OF FIRE :—Now I shall describe the process of worshipping the god Vinayaka. The presiding deity of the divine cushion, should be first worshipped together with the eight paradoxical principles of virtue and vice, contemplated as situated therein. The lotus with its stem and petals, and its three rows of polens, as well as the three fundamental principles of Satva, Raja and Tamas, should be also worshipped therein. The goddesses, such as Jvalini, Nanda, Suyasha, Tejavati and Vindhyavasini, should be invoked and worshipped at the outset. The different manifestations of the god Gana, such as Ganapati, Ganamurti, should be contemplated in connection with the subsequent rite of Nyasa as follows :—"Obeisance to Ganamurti and Ganapati situated in the region of my heart. Obeisance to the dreadful one, armed with a single tusk, with whose essence the region of my brain is permeated. Obeisance to the one with immoveable ears (Achalakarni), who is situated

in the tuft of hair on my crown, and Hrum, obeisance to the the elephant-faced one (Gajavaktra), who is protecting my body as a coat of mail" (1—4).

The gods, such as Mahodara, Dandahasta, etc., should be worshipped at the cardinal points of the lotus-shaped mystic diagram, such as the east, etc., and also at its centre. Then the different manifestations of Gana, should be worshipped as follows:—Hung obeisance to the big-bellied one. Hum, obeisance to Jaya. Hum, obeisance to the lord of the Ganas. Hum, obeisance to the leader of the Ganas. Hum, obeisance to the god of the Ganas. Hum, obeisance to the one with bent proboscis. Hum, obeisance to the one with a single tusk. Hum, obeisance to the dreadful one. Hum, obeisance to the elephant manifestation of the deity. Hum, obeisance to the elephant-faced one. Hum, obeisance to the fierce-mouthed one. Hum, obeisance to the remover of all impediments. The gods, such as Dhumravarna (the dusky one), Mahendra and Vighnanashana, should be worshipped outside the mystic diagram, with which the ceremony should be closed (5—6).

Now I shall deal with the mode of worshipping the goddess Tripura. The manifestations of Rudra, such as Asitanga (the black-coloured one), Ruru, Chanda (the Irascible one), Krodha (the angry one), Unmatta, (the infuriated one), Kapali (the one wielding a human skull), Bhishana (the dreadful one), Samhara (the god of dissolution), and Bhairava, as well as the different manifestations of the goddess of energy, such as Brahmi, Mukhya, Hrasva, Brahmani, Shanmukha, Dirgha, etc., should be worshipped at the angular points of of the mystic diagram, such as the south-east, etc. The gods, such as Samayaputra, Vatuka, Hetuka, Kshetrapala, Tripuranta, Agni, Vitala, Agni-Jihva, Karali, Kalalochana, Ekapada, Bhimaksha, and the god Shiva, the prototype of the lifeless cosmic matter, and forming the cushion of the goddess, should be worshipped by repeating the Mantras

Aing Kshem. The goddess Tripura, seated on a full blown lotus flower, springing from the naval of the lifeless Shiva, should be worshipped, by repeating the the Mantras running as Aing, Hrim, Hrim. The goddess, should be contemplated as bending her first hand in the attitude of giving encouragement, and wielding a book in her second right hand, while her two left hands, should be contemplated as respectively wielding a rosary, and bent in the attitude of giving benediction (7—12).

The goddess should be worshipped by repeating the Mula Mantra. The rite of Nyasa in connection with the worship, should be also performed with the same Mantra. The effect of the present form of worship, is to send one's enemy crazy and distracted from home, so that he might not find place anywhere in the world. The incantation should be practised as follows:—The name of the enemy should be written both at the centre and the eight petals of the mystic diagram, or the same should be written, with the charred bone of a burnt corpse, on a piece of linen collected from a cremation ground. An effigy of the enemy should be made of the ashes of a cremation ground and the linen, thus charmed, should be inserted into the belly of the image, the whole being tied with a blue coloured string of thread (13—14.)

Om obeisance to the goddess whom the vultures perpetually wheel round in circles, and whose body is composed of the tongues of living fire. The man, who recites the above said Mantra, before starting out on any military expedition, is sure to return victorious, and laden with the spoils and trophies of war.

Om, Shreem, Hreem, Kleem, Obeisance to the goddess Shree. The goddess, Ghrini, Surya, should be worshipped at the four petals of the mystic diagram, commencing from the one at the north. The divinities, such as the Adityas,

Prabhavati, Hemadri, Madhura and Shri, should be worshipped in succession.

Om, Hreem, Obeisance to Gouri. The Mantra, sacred to the goddess Gouri, should be deemed as the fulfiller of all desires. The Mantra should be fructified and made effective by performing the rite of necessary Homa and Japa. The goddess should be contemplated as possessed of a red complexion and four hands, respectively wielding in two of them a noose and a spear, one left and one right hand being contemplated as respectivey bent in the attitude of encouragement and benediction. The man who worships such a goddess and stands a suppliant at her feet, is sure to enjoy a hundred summers on earth, and retains his intellectual faculties in perfect vigour even to the last day of his life, and free from depredations by thieves and freebooters. A single draught of water, consecrated with the abovesaid Mantra, is sure to increase one's intellectual perception, and to pacify a furious temperament. Collyrium, consecrated with the abovesaid Mantra and applied by a man along his eyes, as well as a Tilak mark similarly consecrated and put on the nose by a person, should be deemed as possessed of the virtue of charming the whole world. Poesy places her throne on the tongue of the person, who recites the abovesaid Mantra. The same Mantra, repeated by a man or a wife at the time of sexual intercourse, would captivate his or her mind forever. A man, fondly looking at the nudity of a woman, or touching her while repeating the Mantra, is sure to enthrall her mind for good. Libations of clarified butter, containing seeds of sesamum and poured on the fire by repeating the abovesaid Mantra, should be deemed as the fulfillers of one's all desires. The man, who eats boiled rice every day, seven times consecrated with the abovesaid Mantra, becomes a minion of fortune. The Mantra should be deemed as identical with the divine-self of the god Ardha-Narishvara. The abovesaid Mantra should be deemed as the prototype of the

god Vishnu and the goddess Lakshmi, made one through a process of spiritual fusion. The companion deities of the goddess, such as Anangarupa, Madanatura, Pavanavega, Bhuvanapala, etc., should be propitiated with offerings, etc., and worshipped at the centre and the angular petals of the mystic lotus. The rite of Nyasa should be performed with the Kring-Mantra, coupled with the different vowel letters of the alphabet. The Mantra should be written on a pitcher, or inside the mystic hexagonal diagram, and repeated by covering it over with the palms of the hand, whereby the person against whom the incantation is to be practised, would be surely charmed (15—23).

Now I shall disclose to you the Mantras, sacred to the goddess Nitya, and which runs as Om, Hreem, Chhaum, O thou ever splitting goddess, who art always moist with fermenting exudation. A right of Sadanganyasa should be performed in connection with the abovesaid principal Mantra. The attendant goddesses, such as, Dravini, Hladakarini, Kshovini, Gurushaktika, should be worshipped inside the triangular mystic diagram of a dark red colour. The goddess Nitya should be worshipped both at the centre and the angular points of the mystic lotus, together with the mythical Kalpa tree, and the red-coloured harp, etc. The goddesses, such as, Nitya, Abhaya, Mangala, Navavira, Mangala, Durbhaga, and Manomani, etc., should be worshipped at the different doors of the divine cushion, commencing from the one at the east (24—26).

Om, Hreem, Obeisance to the disembodied spirit of love Om, Obeisance to Smara, the god of love, Om, Hrum, Obeisance to Manmatha. Om, Hrum, Obeisance to Mara. Om, Hrum, Obeisance to Kama. The god of love and his different manifestations, should be contemplated as armed with bows and arrows. The goddess of love (Rati) with her maidens Virati (non-attachment), Priti (pleasure), Vipriti (displeasure). Mati (thought), Dhriti (comprehension), Vidhriti

(non-comprehension), Pushti (health), should be contemplated as enjoying the company of the god of love and his attendants, and should be worshipped as well.

Om, Chham, O thou ever splitting goddess, moist with exudation of love. Am, Am, A. A. E. E. U. Uu. Re. Ree Li. Lee. A. Ai. O. Ou. Ka. Kha, Ga. Gha. Unga. Cha. Chha. Ja. Jha. Enga. Ta. Tha. Da. Dha. Na. Ta. Tha. Da. Dha. Na. Pa. Pha. Va. Bha. Ma. Ya. Ra. La. Wa. Sha, Sha, Sa. Ha. Ksha. Om, Chham, O thou eversplitting goddess moist with exudation of love. The regent of the divine cushion, the lotus, the divine lion, etc., should be worshipped by repeating the Mantra, running as Am, Hrum, (obeisance) to Gouri, the beloved wife of Rudra, Hung, Fut, Obeisance (27—28).

CHAPTER CCCXIV.

Said the God of Fire :—Om, Hrum, Khe, Chhe, Ksha, Strim, Hrum, Kshe, Hreem, Fut, Obeisance to the goddess Tvarita. The goddess should be contemplated as possessed of two or four pairs of hands, and should be duly worshipped after having performed the rite of Nyasa. The regent of universal receptivity (Adhara Shakti), as well as the lotus-cushion of the goddess, and her divine lion, should be worshipped in succession, and the rite of Sadanganyasa should be subsequently performed. The goddess, Gayatri should be worshipped at the eastern petal of the mystic lotus, and the attendant divinities of the goddess, such as Hunkara, Khechari, Chanda, Chhedini, Kshepani, Kshemankaci and Futkari, should be worshipped at the central part of the mystic diagram, by exhibiting the Pranita-Mudra. The two hand-maids of the goddess, known as Jaya and Vijaya,

should be worshipped at the door of the diagram, the Kinkaras having been worshipped in their front (1—3).

Subsequent to that, oblations of sesamum should be cast into the sacrificial fire by repeating the Vyahriti-Mantras, by which the votary would be able to obtain all he would ask for. Libations of clarified butter, should be poured on the fire, in honour of each of the undermentioned snake ornaments of the goddess, as follows:—Oblations with obeisance (Namah) Svaha to the primeval Hydra (Ananta), oblation with obeisance (Namah Svadha) to Kulika, oblation with obeisance (Svaha) to Vasukiraja. Oblation with obeisance (Voushat) to Shankhapala. Oblation with obeisance (Vashat) to Takshaka. Oblation with obeisance (Namas) to Maha-Padma. Oblation with obeisance (Svaha) to the serpent Karkata. Oblation with obeisance (Fut) to the serpent, Padma.

After that, the votary should lay down the diagram of incantation, known as the Nigraha Chakra, and which consists of eighty-one terms, either on a piece of Bhurja bark, or on a stone slab, or on a piece of prepared canvas, or on a piece of linen, or he should curve it into the bough of a Vata tree. The name of the enemy, or the antagonist, should be written in the middle chamber of the diagram, or in those occupying its four cardinal points, in case where it would be delineated on a piece of prepared canvas. The Mantra, which should be recited in connection with the present incantation, runs as, Om, Hreem, Kshum, set down and set down the four thorns and draw close the veil of the night of death (4—8).

The mystic verse which should be written within the diagram of spell, and beyond the border of which the region of Pluto should be imagined as lying with all its horrors and monstrosities, runs as follows:—

Kalinara-ranalika-neena, Moksha Kshamonanee.
Mamodita Tadomoma Rakshatasva Svatakshara,
Yamapatha thapamaya Matha motha-thamothama.
Vamobhuri ribhumova tha tha rishya Shvari tha tha.

Water sprinkled over this region of Pluto, and consecrated with the Vam-, Tam-, Mantras, should be deemed as the harbinger of death.

The verse should be written with a pen of crow's quill, and in a composition made of collyrium, the gum of a Nimva tree, poison, and the marrow and blood of a human victim. A cremation ground, or a crossing of four roads, should be the place where the spell should be secretly practised. The charm should be either placed underneath a pitcher, or deposited inside an anthill, or should be hung on the bough of a Vibhitaka tree. The spell, in question, should be looked upon as the destroyer of one's opponents of all denominations (9—12).

Now I shall deal with the charm, which would counteract the baneful effects of the one described [in the preceding paragraph], and which is known as the circle of grace. (Anugraha Chakram). Both the spell, and its constituent verses, should be either written on a white leaf, or on a piece of Bhurja bark, and in a solution of shellac or saffron, or in sandal or chalk paste, as might be available. The Om Junsa Mantra should be written within the central chamber of the diagram, and in the left one counted from the east, and along its boundary walls, as well as on its ground plane, and also in the chamber at its west. The Mantras, known as Lakshmi Sloka (Shri Sukta) should be written all round the diagram, in the direction of south-east to the south-west. Then the mystic verses running as—

Sreeh Sāmāyā Yāmāsā Shreeh Sānon Yājne Jneyānonsā
Māyā Lilā Lālee Yāmā Yājne Nalee Leena Jneyā.

The abovesaid lotus circle, should be worshipped in the middle of a lotus flower. Such an incantation is a safeguard against death, and should be regarded as the greatest of all peace-giving rites, and also as a grantor of the highest ortune (13—17).

In dreadful incantations, the mystic chamber is to be divided into eleven (Rudra) chambers. The Vijas beginning with Om, and ending with Hung Fut, should be written in chambers at both the extremities of the diagram, the Adi-varnas having been inserted in their middle. The Vidya-varnas, ending with the Vasat-Vija, should be inserted below the line of the abovesaid Mantras, and below them should be written the Vijas, considered as Pratyangis to those mentioned in the preceding line. Such a diagram should be looked upon as the most powerful agent in bringing about the realisation of one's all desires. The circles of grace and oppression (Nigraha-nugraha Chakras), should be written with the eighty-one terms, mentioned above, and respectively held sacred to them. The Mantra, running as Kreem Sah Hum Fut, and known as the Amriti Vidya (incantation of reviving life), should be surrounded with three circular chains of the Hrung-Vijas. Such an incantation, repeated by depositing the mystic diagram in a water-pitcher, is sure to kill all the enemies of the votary, and to confer upon him all sorts of boon. Being whispered into his ear, the incantation is sure to destroy all venom in a person, bitten by a venomous snake or animal, or exhibiting symptoms of malicious poisoning (18—23).

CHAPTER CCCXV.

Said the God of Fire:—Now I shall deal with the spells that tend to captivate, stupify, distract or control the intellectual faculties of a person, as well as with those that are practised for bringing about the death of one's antagonist, or for the purpose of neutralising the effects of venom and poison (1).

The image of a tortoise should be delineated on a piece of Bhurja bark to the extent of six fingers, after having performed the rite of Tadanam on it. The twice-born one, should write the Mantras with an act of Nyasa, in the different chambers drawn on its inner side. The Kreem Mantras should be written within the four chambers drawn on the region of its legs, the Hreem Mantra in the region of its mouth, the Vidya Mantras in its belly, and the name of the antagonist, or of the person against whom the incantation would be practised, should be written on its back. The diagram should be encircled with a chain of the letters, known as the Mala-Mantras, after which it should be placed on a brick. Then the whole picture, should be covered over with a human skull, and the Mantras peculiar to the spell, should be read over it. Then having worshipped the great tortoise-manifestation of Vishnu, the votary should scatter around the water, offered to the deity for absolving his feet, and kick seven times, with his left foot, against the ground, and think as if he had been kicking the enemy, whereby the enemy would remain tongue-tied to the last day of his life, and all his intellectual faculties would be paralysed (2—6).

Then having attired himself in the garb of Bhariva, he should write the Mala-Mantra as follows :

Om, O thou who dost stop the mouth of one's enemies, O thou who dost agitate the whole universe, and art the embodiment of desire. Hreem Phem, O thou Phetkarini, gag the mouths of my enemies, which the gods have given them at their births, paralyse and paralyse the tongues of all my enemies. O stop and stop their mouth. Om, Hum, Phem, obeisance to Phetkarini, Fut. The Mantra, should be written on the specific stone slab, as laid down before, and the votary should silently repeat it in his mind. The mighty weapons of the deity, such as the trident, etc., should be written on the right hand side of the votary, and the Mantra, sacred to

the god Aghora, should be looked upon as possessed of the virtue of stupefying the senses of one's enemies, if written any where within the village he would live in (7).

Om obeisance to the goddess Bhagamalini, agitate and agitate, and bestir and bestir thyself, O thou ever-splitting goddess, put forth and put forth thy wonted slimy exudation, Om Hrum, Sah, obeisance to thee, who art the embodiment of the principles represented by the Mantra, Kreem.

Om Phem, Hum, Fut to the goddess Phetkarini. Hreem burn and burn, charm and charm the three worlds, obeisance to thee, O thou goddess, Gujhyakalika. A tilak mark consecrated with the abovesaid Mantra, and put on the nose by a person, should be deemed as a powerful spell in subjugating even the mind of a sovereign. The menstrual blood of a woman, mixed with pulverised Sataka flowers, and the dirt collected from the body of an ass, and charmed with the abovesaid Mantra, and scattered on the bed of a hitherto attached pair, is a very potent incantation in creating disunion between them. Similarly, the horns of a cow, the hoofs of a horse, and the head of a snake, charmed as above indicated and thrown into the house of a person, would disturb the domestic peace of his household. The flowers known as the Karavira, and the yellow Shipha, mixed with grains of sun-dried rice, and charmed as above, should be looked upon as the most powerful spell in bringing about the death of one's antagonist. Similarly, the blood of a Vyala, together with that of a mole, and powdered Karavira flowers, should be considered as possessed of a similar virtue. Oil prepared with the pulverised remains of a Saratha, of a bee, of a crab, or of a scorpion, would give rise to lepra-like eruptions on one's skin. (8—13).

Om obeisance to the nine planets, kill and kill, and affect and affect, and strike and strike all my enemies. Am, Sam, Mam, Vum, Oum, Shum, Sham, Ram, Kem, Om, obeisance. The planets should be worshipped in a cremation ground

by offering a hundred Arka flowers to each of them, and by repeating the abovesaid Mantra. The images of the planets should be either drawn on a piece of Bhurja bark, or should be made of clay, and such a worship would undoubtedly lead to the fall and ruin of one's enemy.

Then the nine Matrikas, should be invoked as follows :— Om Kunjari, Om Bramhani Om Manjari Maheshvari, Om Vetali, Koumari, Om, Kali Vaishnavi. Om, Aghora Varahi, Om Vetali Indrani. Om Urvashi-Chamunda. Om Vetali, Chandika, and Om Jayani Yakshini. O you nine Matrikas, take and take my enemy. The name of the enemy should be written on a piece of Bhurja bark, and the rite of necessary worship in connection with the incantation should be performed in a cremation ground, which would bring about his death (14—15).

——:o:——

CHAPTER CCCXVI.

SAID the god of fire :—The Mantra which begins with the Hung Vija, and runs as Hung Khi, Chhi, Ksha, Streem Hung (*sic*), Kshi, Fut, should be deemed as the realiser of one's all desires, and an efficacious eliminator of all venom or poison from the human system. The Mantra running as Om, Kshi Chhe, should be used in reviving a person bitten by a deadly snake. The Mantra, running as Om, Hrim, Ke, Ksha, should be used in incantations, practised for neutralising the effects of poison, or for the purpose of bringing discomfiture of one's enemies. The Mantra, running as Streem, Hum, Fut, should be used in charms, possessed of the virtue of curing distempers due to one's sinful conduct; while the Mantras, Khi, Chha, should

be deemed as the removers of all impediments to one's success. The Mantra, running as Hrum, Streem, Om, should be recited in charms, practised for winning the affections of a woman, while the Mantra, running as Khe, Streem, Khe, should be used in spells brewed for the death of an enemy, who has nearly gone through the natural term of his life. The Mantras, running as Ksha, Stree, Kshah, should be used in spells of victory and subjugation. Aim, Hrum, Shreem, Sphem, Kaim, Kshoum, O thou goddess Amvica (mother) Kuvjika, Sphem, Om, Bham, Tam, bring (such and a such person) under my control. Obeisance to thee, O thou dreadful mouthed one, Vram, Vreem, Kili, Kili, Vichcha, Sphoum, Haim, Sphrum, Shreem, Hreem, Aim Shreem. These Mantras, sacred to the goddess Kuvjika, should be deemed as possessed of the virtue of imparting all sorts of boon. Now I shall disclose to you the Mantras which are held sacred to the god Isha (Shiva), and which were formerly revealed to the god Skanda (1—5).

—:o:—

CHAPTER CCCXVII.

The God said:—O Guha, the Mantra sacred to the god Shiva, and known as the Prasada (Hroum), admits of a division into eight different classes, such as the Sakala (with the phases of beatitude), Niskala (without the phase of beatitude), Shunyam (the Mantra of absolute vacuum), Svamalankritam (adorned by his self), Kshapanam (Mantra of emanation), Kshayani (the Mantra of dissolution), and Kantoshtam. The letters of the alphabet required in writing the term Sadashiva should be deemed as the fountain source from which all sorts of success regarding penances, and austerities, do emanate (1—2).

The rite of Nyasa in connection with the Mantra, should be performed by imagining the effulgent images of all the letters of the alphabet from A to Ksha, as located in the different parts of the body, together with the images of the following manifestations of Shiva, who are their respective tutelary divinities. The gods that preside over each of the letters are, Kamadeva, Shikhandi, Ganesha, Kala, Shankara, Ekanetra, Dvinetra, Trishikha, Dirgha-Vahuka, Ekapada, Ardha-Chandra, Valapa, Yoginipriya, Shakitishvara, Maha-granthi, Tarpaka, Sthanu, Dauntura, Nidhisha, Nandi, Padma, Shakunipriya, Mukhavimva, Bheeshana, Kritanta, Prana, Tejashvi, Shakra, Udadhi, Shrikantha. Sinha, Shashanka, Vishvarupa, Ksha, and Narasinha (3—8).

Then the rite of Pancha-Murti Nyasa, should be performed as follows:—Houm, obeisance to the god Ishana located in my brain. Hem, obeisance to the Tatpurusha manifestation of the god. Hum, obeisance to Aghora, permeating the region of my heart, Hem, obeisance to Vamadeva, situated at the region of my arms, and Ham, obeisance to the Sadyojata manifestation of the god, permeating the region of my legs. All the Mantras, should be preceded by the Pranava, which should end with the name of each of the gods invoked in the dative case ending with the term Namas (obeisance) appended thereto (9—11).

Then the rite of Karanyasa should be performed by appending the terms of obeisance, such as Namas, Svaha, Vasht, Hum, Fut, and Voushat to each of the proper Mantras, enjoined to be repeated on those occasions, together with the names of the different manifestations of the god, such as Sadyojata, Ishvara, etc., who are the regents of those parts of the human body.

Then the rite of subsequent Nyasa, should be performed with the comoponent letters of the Shiva Mantra, as follows:—Om obeisance to the heart, Nam obeisance to the head, Mam obeisance to the tuft of hair on the crown, Shim

obeisance to the armour, Vam, obeisance to the three eyes, and Yam obeisance to the weapon (13—17).

Then the Vija-Mantras, known as the Shikhas, coupled with the phonetic symbol of the crescent, and followed by the term of obeisance, Fut, should be looked upon as no less than the mighty trident (Pashupata) of Shiva, and as the scourge of all evil-doers. I have finished saying all about the Sakala-Mantras, sacred to the god Shiva, now hear me discourse on those which pass by the denomination of the Nishkalas.

The Nishkala, or the Panchanga Mantras, sacred to Shiva, consist of the Vijas known as the Oushadha, Vishvarupa, Rudra, Surya, and the half-moon, coupled with the Nada Mantra, Om. A man, by repeating these Mantras, becomes entitled to all the pleasures of this life, and to salvation in the next (18—21).

The Mantras, which are known as the Shunyas, consist of the Vijas, known as the Anshumana, preceded and followed by the one of the Vishvarupa class, and divested of those which are grouped under the category of the Bramhangas. The Mantra should be made use of by boys and dull persons in general, whereby all impediments to their acquisition of knowledge, would be removed.

The Mantra known as the Kaladhya, consists of the Vijas known as the Anshumana, coupled with the Vishvarupam placed over the one known as the Uhaka. All the essential rites of worship, should be conducted in the same way, as laid down in a worship with the Sakala Mantras.

The Mantras known as the Svamalankritam, should consist of the Vijas known as the Narasinha, coupled with the Kritanta, and followed by the Anshuman, coupled with the one of Uhaka class. The rite of Nyasa in connection with the Mantra, should be performed with the Mantra, composed of the half moon, the Pranava, the Bramha, the Vishnu, the Udadhi, and the Narasinha Vijas, all other rites being done as in the preceding instances (22—26).

Then the Oja Vijas should be first coupled with those known as the Anshumats, and which should be followed by the Anshumats coupled in their turn with the Anshus. The third Vija, should consist of those known as the Anshumana and the Ishvara, and the Mantra, thus framed, should be deemed as the grantor of salvation to its votary. The next Mantra should be composed in the following order :—First the Vija known as the Uhaka, should be written, coupled with an Anshu, which should be followed in due succession by a Varuna, Prana, Tejasha and a Kritanta Vija. The seventh Varna, should consist of the Anshumana, the Uhaka, the Prana, the Padma, the Indu, and the Nandisha Vijas, followed by the one of Ekapadadarik.

The Mantras, known as the Kshapana, should consist of these ten Vijas, from the beginning. The third, fifth and the seventh feet of the Mantra, should respectively consist of Mantras, numbering half as much. The ninth foot, should consist of the Vija, held sacred to the Sadyojata manifestation of the god, while the second foot, should consist of the Hrid-Mantras. The Mantras, consisting of the abovesaid ten Vijas, should end with the Fut, and which should be considered as the Astra-Mantra in the present case (27—31).

The rites of the Anganyasa in connection with the preceding Mantra, should be performed by appending the term Namas to the names of the eight Vidyeshvaras, such as Ananta, Isha, Sukshma, Shivottama, Ekamurti, Ekarupa, or Trimurti, Shrikantha and Shikhandi. The images of the manifestations of the god counted from that of Shikhandi to that of Ananta, should be considered as the images of the regents of the Mantra (32—34).

CHAPTER CCCXVIII.

THE GOD said:—Place the Vishvarupa-Vija on the one known as the Tejasha, place the Narasinha Vija below that, and the Pranava-Mantra below that, and the Uhaka-Vija below that and the Anshumana-Vija below that, and below that the Hakara and the Pranava. The first four letters should end with the term Namas, and the Brahmangas, should be constructed as laid down in the preceding chapter (1—3).

First, take out the Pranava-Vija from the row constructed as above, by the process of elimination and coupling, known as the Mantroddhara, and then meditate upon the self of the god as a dreadful luminosity. Then divide the term Chata into two different parts, the term Daha in two, as well as the terms "Vama" and "Ghata," and append thereto the terms Hung Fut. The Mantra thus framed, should be considered as the Astra-Mantra sacred to the Aghore manifestation of the god. Now I shall disclose to you the Gayatri Mantra, which is sacred to the same divinity, and which runs as follows:—We know the true self of the god Mahesha, who is the real and underlying substratum of the universe. We meditate on the divine self of the Supreme god (Mahadeva), and may the blissful one (Shiva) lead our mind to that. This Gayatri grants all boons to her votaries (4—7).

The mystic diagram, should be divided into twelve rectilinear chambers, and the divinities, such as, Gana and Shree, should worshipped to the east of a quarter part of the entire figure. The worship should be made with a view to ensure the success of a mission, and by a person, before starting out on the same. A triangle should be inscribed within the mystic quadrilateral figure, and a lotus with three rows of petals should be drawn within the former. On the centre

of the lotus steps and causeways, should be delineated, upon which the platform (Vedi), should be constructed to the height of a Bhaga only. The Mandala, thus constructed, should be furnished with doors and windows, with a lotus flower delineated at its centre. Such a Mandala, should be looked upon as a safeguard against all sorts of harms and evils that would otherwise have befallen the performer of the worship (8—11).

The lotus at the centre of the platform, should be coloured dark red, as well as the one, enclosing it within its circumference. The cause-ways should be coloured white, while the doors may be painted in any colour the votary would like. The petals, as well as the polens of the lotus, should be coloured yellow. The present Mandalam is named as the Vighna-mardham (the remover of all impediments), on which the worship, should be commenced by making offerings to the god Ganapati. Then the gods, such as Indra, etc., should be worshipped by repeating the Tapturusha Mantra preceded by "Om," and followed by the term Namas (12—14).

Then the gods, such as Gaja, Gaja-Shirsha, Gangeya, Gana-nayaka, Triaravarta, Gaga, Naga and Gopati, should be worshipped on the eastern step of the Mandalam. Then the twelve gods, such as Vichitransha, Mahakaya, (the big-bodied one), Lamvoshtha (the god with the protruding lower lip), Lamvakarna (the long-eared one), Lamvodara (the big-bellied one), Mahabhaga (the generous-hearted one), Vikrita (the perverted one), Parvatipriya (the beloved of the daughter of the mountain), Bhayavaha (the one portending evil), Bhadra (the gentle one), Bhagana, and Bhayasudana (the remover of all dangers), should be worshipped on the ten steps of the Mandalam. The god Devatrasa (the terror of the celestials), should be worshipped in the west.

Subsequent to that, the gods Mahanada (the god of dreadful roar), Bhasvara (the effulgent one), Vighnaraja (the king of

impediments), Ganadhipa (the lord of the Ganas), Udbhata (the great sun), Svanabha (the self-originating one), Chanda (the irascible one), Mahashanda (all the powerful one), and Bhimaka (the dreadful one), should be worshipped in succession. The deities, such as Bramheshvara, Vrajhya, as well as the regents of the intellectual faculties, together with the principles of merging, both partial and absolute, and the gods such as Loulya (the greedy one), Vatsala (the affectionate one), Vikarna (the carless one), Manmatha (the agitator of the mind), Madhusuda, (the destroyer of Madhu), Sundara (the god of beauty), Bhavapusta (the one feeding on the sentiments), Kritanta (the god of death), Kaladanda (the measurer of eternal time), should be worshipped in the north of the Mandala, together with the sacrificial pitcher as described before (15—20).

The Mantra, sacred to the god, should be repeated ten thousand times at the close of the worship, and libations numbering a tenth part thereof, should be poured on the sacrificial fire, kindled on the occasion. Ten libations should be subsequently poured on the fire, by way of completing the ceremony, after which the final libation should be cast; and the worship should be terminated by ten times repeating the Mantra. The rite of Abhisheka should be performed subsequently, whereby the votary would attain all he would set his heart upon, and become the possessor of horses, elephants, and propietary rights in real property (21—22)

—:o:—

CHAPTER CCCIX.

THE GOD SAID:—Now I shall deal with the process of worshipping the goddess of learning (Vagishvari) and the mystic diagram, to be used in course thereof. The Mantra

Aim, should be held as sacred to the goddess. The goddess should be contemplated as possessed of a complexion, resembling the blended colours of the moon and a snowball, of three eyes, decorated with a garland of large, round pearls, and carrying a book and a rosary in her two hands, the other two being bent in the attitude of encouragement and benediction. The Mantra, sacred to the goddess, should be repeated a hundred thousand times, at the close of the worship. The votary should perform the rite of Nyasa by contemplating the effulgent images of the letters of the alphabet from A to Ksha, as located in the different parts of his body, from head to foot (1—4).

The Yantram, (the phylactery) and the Mandalam, which should be used in the course of the worship, should be constructed as follows:—The Mantra, running as Hesou, should be written at the petals of the lotus-shaped diagram, which should be inscribed within a circle, the latter in its turn, being inscribed within a square. The preceptor, should make use of the diagram under description, on the occasion of initiating a disciple in the mysteries of spiritual existence. The diagram should be provided with gates, doors, and causeways. The outer quadrilateral figure, should be furnished with the pictures of eight lotus flowers. The nine lotuses should be painted white, and the polens of a variegated colour, whereas the petals should be dyed with the colour of pure gold. All the lines, except the one known as the sky line of the diagram, should be painted black, whereas the doors should be painted yellow (5—8).

The goddess Sarasvati should be contemplated as seated on the central lotus, and the goddess Vagishvari on the one at the east. The goddesses, such as Hrillikha, Chitra, Vagishi, Gayatri, Vishvarupa, etc., should be worshipped on the rest of of the lotus flowers. The goddesses, such as Rati, Mati, etc., should be worshipped on the occasion, by repeating the Mantras, respectively held sacred to them, and appended to

the Hring Vija. Libations of clarified butter, made out of the milk of a Kapila, should be poured on the fire, whereby the votary, would be skilled in versifying with ease and elegance both in Prakrit and Sanskrit, and acquire a general mastery of all the branches of learning (9—10).

——:o:——

CHAPTER CCCXX.

THE GOD SAID:—Oh Guha, I shall now describe the mode of delineating the mystic diagram known as the Sarvato-Bhadra-Mandalam. The intelligent votary should first worship the goddess of energy in the east, on the occasion of the sun's first appearance on the equator, or on the occasion of a wished-for religious ceremony. Such a ceremony should not be undertaken on days marked by the asterism Chitra, or the Svati (1—3).

The mystic diagram, known as the Sarvato-Bhadra-Mandalam, and which forms the theme of the present dissertation, should be constructed in the way as follows:—First a square should be drawn, which should be divided into nine chambers, by drawing two straight lines accross it, running from the east to west, and two straight lines drawn from north to south. The number of such lines, should be gone on increasing, till a quadrilateral figure of hundred and fifty chambers should be inscribed within the greater and the exterior square. Then the four corners of the exterior quadrangle (Pitha-Kshetra), should be marked down, each such corner having been made to consist of three of the abovesaid interlinear chambers. The Vithis or the causeways of the mystic quadrangle, should be made to extend over two lines beyond the exterior boundary of the

Mandalam, which should be made to occupy a space of two padas, reckoned in proportion to the entire area (3—6).

The lotus delineated within the inscribed quadrilateral, should be marked with white powder, the petals with yellow, and the polens with a variegated hue. The Vithi or the causeway, should be marked with red coloured rice powder, while the door should be shown with the same substance, coloured like the complexion of the god Lokesha. Both in the rites that are enjoined to be performed every day, and in those that are occasionally undertaken for the fruition of any particular desire, the corners of the mystic figure should be marked with dark-red rice powder. Now hear me speak about the lotus at the centre.

The lotus may be delineated with its petals touching the circumference of the described circle, or they may be shown as not to extend to that length. These two sorts of inscribed lotuses, should be looked upon as the grantors of earthly prosperity, and salvation after death. Persons, who have renounced the concerns of life, and are bent on working out the salvation of their souls, should use the diagram with the picture of the lotus with untouched petals, whereas the one with petals touching the rim of the described circle, should be divided into three classes, such as the infant (early), the Yuva (middling), and the Vriddha (late), according to the time which they respectively take in bringing about the fruition of the object of the votary (7—9).

Lines should be drawn across the planes of the lotus, from both the cardinal and angular points of the chambers. The five circles, thus formed by joining the ends of the lines, should be made to equal one another in all dimensions. The first part of the plane of these circles, should be set apart for the Karbikas composed of nine Pushkaras. The part beyond that, should be set aside for the Kesharas, which should number twenty-four in all. In the case of a lotus with uncontiguous petals,

the petals should be arranged by leaving apart two divisions of the entire plane of the lotus. The petals should be arranged along the extended lines of intercessions, both on the right and the left. Thus a lotus of the Vriddha class, should be constructed. In the alternative, a semicircle should be drawn around it with the point of intercession as its centre. The lotus, thus formed, is called a Vala, A lotus of the Vriddha class, should be drawn in a religious ceremony, which would be undertaken for the salvation of one's soul, whereas a lotus of the Vala or the Yuva class, should be used in spells and incantations (10—16).

Now I shall deal with the Nava-Nabha diagram, which should be delineated in the following way:—First, a square should be drawn on the ground, which should be divided into sixty-four rectilinear chambers by drawing straight lines across them, both from north to south, and from east to west. A lotus should be delineated at its centre, so as to occupy four chambers formed by the intersections of the straight lines about it. The whole diagram should be made to measure nine cubits, divided into as many parts as its name indicates. Four Vithis or causeways should be marked around the central lotus. The diagram should be furnished with rims and borders, technically known as the Kanthas and Upakanthas, and its entire surface should be divided into five lotus-planes or chambers, containing the pictures of the mystic lotus-flowers, measuring equal in all dimensions. The three chambers at the corners of the figure, should be provided with doors, while the one situate at the north-east, should be impressed with the mark of a Vajra. The lotus at the centre, should be made with white rice powder, while the rest should be respectively coloured yellow, red, and blue. Those respectively coloured yellow, red, dun, red, or yellow, should be looked upon as the grantors of salvation (17—22).

The gods, such as Shiva, Vishnu, etc., should be worshipped inside the lotuses, occupyiug the eight points of the sky. The Prasada Mantra at the centre, while the regents of the different quarters of the heaven, should be worshipped in their petals. The man, who would worship the god Vishnu with his celestial weapons in the external Vithi of the mystic diagram, would attain the merit incidental to the performance of a horse-sacrifice (23—24).

The mystic diagram, known as the Great Mandalam (Mahamandalam), should be delineated on the occasion of a Pavitrarohana Ceremony (the ceremony of investing an idol with holy thread). A plot of ground measuring eight cubits in length, should be divided into twelve rectilinear chambers. The lotus flowers, to be delineated at its centre, should be made to measure two pada measures of the entire figure, while the Vithikas, should be made to measure a pada only. Eight lotuses should be delineated at the eight points, and should be coloured blue. The plane of the figure, should be divided into thirty lotuses, each equal in all demensions to the one situate at the centre. The blue lotuses delineated in the diagram should be represented without joining petals. The Vithicas, should be delineated beyond them, and the Svastikas should be painted higher beyond.

O Guha, in the Mandalam, known as the Sarvakamaprada (the fulfiller of all desires), the eight Vithikas, should be drawn across the figure, and the Svastikas should be painted therein as above. The doors, lotuses, and rims, should be delineated as in the preceding case, with the exception that the corners should be painted red, the causeways (Vithis) yellow, and the lotuses blue (25—29).

The Mandalam, known as the Panchavjam, should be made to measure five cubits in length. The plane of the figure, should be divided into nine equal parts. Four lotuses should be delineated in the chambers, situate at the four

cardinal points of the figure, which should be drawn at its centre. Rims and cause-ways, should be drawn along the lotus-planes, to the extent of two padas only. The central lotus should be coloured white, the one at the east yellow, the one at the south like the gem Vaidurya, the one at the west greenish, the one at the north like the colour of a conch-shell, while the remaining should be made of a variegated colour (30—33).

I shall now describe another sort of the Sarva-Kamaprada Mandalam, in which the plane of the diagram, should be made to measure ten cubits in length, made into a quadrilateral figure, divided into equal parts, the doors of the Mandalam, occupying only two pada measures of the entire area.

The Mandalam, known as the Vignhadhansam (the destroyer of all evils), should be made to measure four cubits in all dimensions, with a single lotus flower delineated at its centre. The figure should be coloured red to the extent of two cubits, along its sides. The cause-ways, should be made to measure a cubit only, and the figure should be furnished with many an impression of the Svastika. The doors should be made to measure a cubit only, while the whole plane of the diagram, should be chequered with the images of five lotus flowers, all coloured white, at the central one of which the god Nishkala, should be worshipped. The Hrid-Mantras should be worshipped at those occupying the cardinal points of the diagram, while those known as the Astras, etc., should be worshipped in the lotuses situate at the angular points of the diagram, the god Brahma having been worshipped in all the five, as previously described (34—38).

Now I shall describe the one, known as the Vudhyaram. The entire plane of the diagram, should be divided into hundred and thirty one equal parts, and the pictures of eight phalic emblems and lotuses, should be drawn to adorn the chambers situate at both its cardinal and angular points.

Both the surrounding platforms at the rim, should be made to measure two pada measures of the entire area, while the arabesques and decorations should be made according to the dictates of the preceptor. The Mandalas, or the mystic diagrams, which are held sacred to the sun-god, to the goddess of energy, and to the gods Hari, and Shambhu, number fourteen hundred and forty in all.

Now hear me discourse on the arabesque works, which should decorate the planes of the phalic symbols. In the chambers, occupying the four cardinal points of the chamber, eight, out of the fifteen cross or transverse lines (see above), should be destroyed, to give place to that ornamental border. The temple of the phalic emblem, should be delineated to occupy the upper plane of the figure. to the extent of two pada measures between the two lateral chambers of the diagram. A lotus, measuring two pada measures, should be depicted at the centre, while a lotus should be drawn on each side of the falic emblem. The six lines of the arabesque decorations, should be severally destroyed, in the manner above indicated, whereby the lateral Shovas peculiar to the worship of the god Hari, would be constructed. The upper space of the diagram, should be destroyed to the extent of two padas only, in laying down the Bhadrastakam sacred to the god Hari. The Shova should be constructed by dividing the (Rashmi) lines into four parts. Twenty-five lotus flowers should be delineated to embellish the plane of the diagram, both inside, and beyond, the divine seat proper (Pitha). The two chambers should be kept on each side, so as to give rise to tho eight Upashovas. In the diagram, sacred to the goddess, four Bhadras should be delineated in the corner. The Mandalam should consist of thirteen padas, and hundred and six petals (39—48).

:o:

CHAPTER CCCXXI.

THE GOD SAID:—The ceremony, known as the Astra Yajna, should be performed in all rites undertaken for ensuring worldly success. The weapons, sacred to the god Shiva, should be worshipped at the centre, while the weapons, such as the Vajra, etc., should be worshipped in the different directions of the Mandala, commencing from the east. The five discuses, and the ten arms of the god, should be worshipped with a view to ensure success in battle. The planets should be worshipped in connection with the ceremony, whereby they would exert the same blissful influence, as they do when they are in the eleventh sign from that of one's nativity (1—3).

Now I shall deal with the rite of Astra Shanti, by which physical disturbances are quelled, epidemics are subsided, diseases, incidental to the malign influences of the baneful planets, are cured, and the enemies of the performer are annihilated. The Mantra, sacred to the Aghora manifestation of the god, and which is an infallible remedy for all diseases which owe their origin to the baneful influences of the Vinayakas, should be repeated, a hundred thousand times, in the beginning of the ceremony, whereby the evil influences of the planets would be removed. In cases of disturbances in Nature, libations, containing seeds of sesamum, and numbering a hundred thousand in all, should be poured on the fire, in succession, while phenomena portending evil, and restricting themselves to the sky, would vanish at the performance (of a Homa) consisting of libations, numbering half as much as in the preceding instance. Similarly, a hundred thousand libations of clarified cow-butter, poured on the fire, would quell all physical disturbances, which are peculiar to the

earth. A rite of Homa, performed with libations of scented gum resin soaked in clarified cow-butter, should be deemed as the pacifier of all disturbances, whether physical or political. A rite of Homa, performed with libations of clarified cow-butter, containing grains of sun-dried, rice and bunches of Durva grass, should be deemed as an infallible remedy for all sorts of bodily distempers. A thousand libations of clarified cow-butter, would undoubtedly neutralise the ill effects of bad dreams, dreamt in the night. Likewise a ten thousand libations of clarified butter, containing the Java flowers, would propitiate the hostile planets and asterisms, whereas the same number of libations of clarified cow-butter, would cure all diseases that are incidental to the evil influences of the Vinayakas, and the malignant spirits. A Homa, performed with a ten thousand oblations of scented gum resin, would cleanse a spirit possessed by ghosts, and Vetalas, and a like ceremony should be gone through, on the occasion of a sudden falling off of a tree, of the class known as the Maha-Vrikshas, or of a perching down of a Vyala-Kanka on one's house-top (4—9).

Libations, consisting of clarified cow-butter, containing grains of sun-dried rice and bunches of Durva grass, should be poured on the sacrificial fire by a person, before entering a virgin forest. Libations, consisting of clarified cow-butter and the seeds of sesamum, remove all evils portended by earthquakes and meteor-falls. A ten thousand oblations of scented gum resin, would neutralise the ill effects of a tree, shedding blood, while a similar rite should be performed on the occasion of a tree blossoming, or bearing fruits in an improper season, or at the breaking out of an epidemic or of a political revolution. Similarly, a fifty thousand libations, consisting of sesamum seeds and clarified cow-butter, would stamp out an epidemic affecting the bipeds only, whereas the ceremony should be repeated at the breaking out of a pestilential disease, or on the occasion of an

elephantess developing a pair of tusks, and portending evil to the state. The evil consequences of an elephantess, exuding serum from her temple, would be warded off by a Homa of ten thousand libations, whereas an epidemic of miscarriages of the womb, or of deaths of new-born infants in a community, would prove amenable to a similar Homa, consisting of as many libations (10—13).

Evil omens seen, by a person about to start on a journey, should be atoned for by a performance of a Homa of ten thousand libations, whereas the libations should consist of sesamum and clarified cow-butter, and number one hundred thousand in all religious ceremonies, undertaken with a view to confer the highest supernatural powers on the votary, the libations respectively numbering a half and a quarter thereof as the attributes (Siddhis), would belong to the middling and the lowest class. An equal number of Japas and Homas, should be performed for victory in battle. A votary should repeat the Aghorastra-Mantra, after having performed the rite of Nyasa, and also after having meditated on the Panchasya (five-faced) manifestation of that divinity (14—15).

———:o:———

CHAPTER CCCXXII.

THE GOD said:—Now I shall describe the rites of Japa and blissfulness, which are to be performed by repeating the Astra-Mantra, known as the Pashupata. The component terms of the Mantra, should be repeated by appending the term "Fut" to each of them. The Mantra runs as follows:—

"Om obeisance to the God, the great Pashupata, who is possessed of matchless strength, prowess, and glory, and

whose face is shining with fifteen eyes—obeisance to the god, who assumes varied forms, and is armed with various sorts of weapons and whose body, sable like pasted lamblack, is enlivened with jets of blood, and who is fond of the company of ghosts and Vetalas that frequent the cremation grounds. [Obeisance to] the remover of all impediments, to the grantor of all boons and successes in life, and to him who is always kind and benignantly disposed to his votaries. [Obeisance to] the god who is possessed of innumerable hands, feet, and mouths, to the perfected success, to the terror of all Vetalas, to the one who creates sorrow in the hearts of the Shakinis, to the healer of all diseases, to the purifier of all sinful souls, to the one, whose three eyes are the Sun, the Moon, and the fire,—to the phylactery sacred to the god Vishnu, to the wielder of swords and thunderbolts, to the wielder of the club of death and the trident of Varuna, to the trident of Rudra, to the one with the burning tongue, to the piercer of all diseases, to the oppressor of malignant planets, and to the annihilator of the whole race of malicious serpents. Om, obeisance to the black and the yellow one. Fut (obeisance) to Humkarastra. Fut to the wielder of thunderbolts. Fut to the goddess of energy. Fut, to the club. Fut to the god of death. Fut to the sword. Fut to the sword. Fut to the god Nairita. Fut to the god of ocean (Varuna). Fut to the noose. Fut to the banner. Fut to the mace. Fut to the god of wealth. Fut to the trident. Fut to the club. Fut to the discus. Fut to the lotus. Fut to the serpent weapon. Fut to the weapon Khetaka. Fut to the weapon Munda. Fut to the mace. Fut to the weapon Kankala. Fut to the weapon Pichhika. Fut to the weapon Kshurika (razor). Fut to the weapon Bramhastra. Fut to the weapon of Shakti. Fut to the weapon sacred to the Ganas. Fut to the weapon Pilipichhi. Fut to the weapon, sacred to the Gandharvas. Fut to the weapon of the Murva. Fut to the weapon known as the Dakshina. Fut to the

weapon, called the Vama. Fut to the weapon, known as the Paschima. Fut to the weapon, known as the Mantrastra. Fut to the weapon of the Shakinis. Fut to the weapons of the Yoginis. Fut to the club. Fut to the great club. Fut to the weapons of the Nagas. Fut to the weapon of the mighty Shiva. Fut to the weapon of the god Ishana. Fut to the weapon of the god Purusha. Fut to the weapon of Aghora. Fut to the weapon of Sadyojata. Fut to the weapon of the Hridaya. Fut to the Mahastra. Fut to the weapon of Garuda. Fut to the weapon of Rakshasa. Fut to the weapon of the Danavas. Fut to the weapon sacred to the Nrisinha manifestation of Vishnu. Fut to the weapon sacred to the god Tvastra. Fut to all the weapons.

Nah Fut, Vah Fut, Pah Fut, Phah Fut, Mah Fut, Shree Fut, Pheh Fut, Kram Fut, Krom Fut, Bhuh Fut, Bhuva Fut, Sva Fut, Fut to the region Maha, Fut to the region Jana. Fut to the region Tapas. Fut to all the regions. Fut to all the nether regions. Fut to all the fundamental principles of the universe. Fut to all the principles of vitality. Fut to all the the veins and arteries. Fut to all the causes. Fut to all the gods. Kreem Fut, Hreem Fut, Shreem Fut, Hum Fut, Srum Fut, Svam Fut, Lam Fut. Fut to the spirit of indifference to the concerns of life. Fut to the weapon of illusion. Fut to the weapon, which is composed of the principle symbolised by the Mantra Hum. Fut to the Weapon-Mantra, sacred to the god of day. Fut to the Weapon-Mantra, sacred to the Moon-god. Fut to the weapon, sacred to the god, who is the remover of all impediments. Goum, Goum Fut. Khrom Khoum. Fut, Hroum, Houm Fut. Cause (him) to roam and roam about, Fut. Eclipse and Eclipse [his soul], lift and lift (him) by the heel. Fut, threaten and threaten (him). Fut, Fut, revive and revive. Disperse and disperse, Fut. Destroy and destroy all sins, Fut (1).

A single repetition of the abovesaid Mantra, would purge a man of all sins committed by him in life, whereas a hun-

dred recitation would quell all disturbances in his country, and grant him victory in war. The Homa in connection with the ceremony, should consist of libations of clarified cow-butter saturated with the scented gum resin, whereby the most utopian schemes of its performer, would be realised. A single repetition of this Astra-Pashupata-Mantra, should be deemed as the best of all peace-giving rites (2—3).

—:o:—

CHAPTER CCCXXIII.

THE GOD said:—O thou six-faced one, the Mantra running as Om, Hrum, Hansa, is possessed of the virtue of curing diseases and warding off death. The Homa, in connection with the Mantra, should be performed by pouring out a hundred thousand libations of clarified butter, containing branches of Durva-grass, on the fire, whereby the health and general peace of the life of the performer would be increased. In the alternative, weird and portentious phenomena occurring in the sky or in the earth, or those which owe their origin to the agency of the gods, as well as auguries of evil omen, such as the unnatural blossoming of trees, etc., should be atoned for by repetitions of such Mantras as the Pranavas, the Maya, etc., (1—2).

Om obeisance to the goddess Ganga. O thou Kali, Kali; O thou supreme Kali, O thou Supreme Kali, O thou, who livest on flesh and blood, and whose face, sable as that of the night, is blazoned by streaks of blood, bring all men under my control, obeisance Om. The Mantra should be repeated a hundred thousand times, and libations, numbering a tenth part thereof, should be poured on the fire. A man by repeating the Mantra, and doing the necessary Homa,

would subjugate the mind of the lord of the celestials, not to speak of men. By means of the abovesaid Mantra, a votary would b able to remain invisible to all men. It is the best of all charms, and is potent enough to bring one's enemies under control, and to paralyse all their intellectual faculties. The Mantra, seven times repeated, should be looked upon as same as the celestial milch-cow (Kama-Dhenu (3—5).

Now I shall narrate to you the king of the Mantras, the safeguard against depredations by thieves and robbers. In peril, and during the prevalence of pestilential epidemics, the Mantra, worshipped by the mighty Shiva, should be repeated a hundred thousand times, and libations numbering a tenth part thereof, should be poured on the fire.

Now hear me narrate the Mantra of universal succour, and which runs as :—Om, O thou, who dost wield a trident, come and come, preserve me with the truths that form the essences of the gods Brahma, Vishnu, and Rudra, Om, obeisance to the god Vacheshvara (Svaha).

Since the goddess succours men from distressed conditions (Durgas), she is called Durga. The Mantra, sacred to the goddess, runs as follows :—Om, Chanda-Kapalini, dost thou gnash and gnash thy teeth. Fut, Hreem. Grains of rice, should be consecrated with the preceding Mantra, and should be given to the suspected thief for chewing. The innocence of the man would be established in the event of the ejected cud having retained its natural whiteness (6—8)

Om, O thou with a pair of burning eyes and the clotted and dark-brown hairs on whose head, burns with terrific fire. O thou stupefier and piercer of the three regions of beings, cut and cut, roam about and roam about, attract and attract, break and break, twist and twist, burn and burn, cook and cook, thus what Siddha-Rudra commands. I shall bring thee down even though thou be at this hour in the fields of

Elysium, or in the region of the higher gods, or wantonly sporting on the summit of the mount of felicity. I make offerings to thee, dost thou accept them!

Thus having made offerings to the god Kshetrapala, the votary should practise the rite of Graha-Nyasa, whereby he would bring the whole world under his control. The enemies of such a person, would meet their doom, and his antagonists would be carried away in battle (9).

A man, having performed the rite of Nyasa with the Hansa-Vija, should procure three sorts of poison, and mix them up with the powders of the drugs, known as the Agaru, the Sandal, the Kushtha, the Saffron, the Nagakesharam, the Nakha, and the Devadaru, taken in equal parts, and made into a paste with honey. Then he should fumigate the clothes of an idol with the vapours thereof, whereby he would meet with good luck in quarrels, charms, and literary disquisitions. The same fumigation should be consecrated withe Maya-Mantra, where the object would be to win a bride. A Tilak mark made of Gorochana, Nagapushpa, Saffron, and Manahshila, and put on the forehead of a person, consecrated with the Hreem-Mantra, would act as an irresistible charm. Pulverised Shatavari, taken with milk, helps a man in begetting a male child, and the same result is also obtained by taking the powders of Nagakeshara boiled in clarified cow-butter, or the washings of Palasha seeds, simple and alone (10—14).

Om, rise and rise, O thou goddess Chamunda, overtake and overtake, charm and charm, such and such a person, and bring him under my control, obeisance (Svaha). The Mantra, which is infallible in its efficacy, should be repeated twenty-six times over a lump of clay brought from the bank of a river. An image should be made with that of the wished-for lady. Her name should be written in the juice of the Unmatta plant on an Arka leaf, and the image should be placed thereon. Then the votary should pass water over

the charm, and repeat the preceding Mantra, whereby he would have the lady drawn to his side.

Om, Kshum, Sah, Fut. This Mantra, known as the great Deathe-onquering one, should be made use of in Homas and chanted at regulated times, by which the health and beauty of the votary would be increased.

Om, Hansah, Hrum, Hum, Sa, Hrah, Soum. The Mantra consists of eight letters, and is known as the Reviver of life. The Mantra should be repeated with a view to obtain victory in war (15—17).

The god Ishana is the presiding divinity of all the Mantras, and is the lord of the Brahmanas, and of all the created beings. May the god Sada-Shiva confer eternal bliss on me.

Om, may I know the divine self of the god Tat-Purusha, may I meditate upon his divine self, and may Rudra lead it to dwell thereon. Om, obeisance to the Aghoras, to the Ghoras, to the Ghora-Ghoras, and to all the manifestations of Rudra, and on all sides.

Om, obeisance to Vamadeva. Obeisance to Jestha. Obeisance to Rudra. Obeisance to Kala. Obeisance to Kalavikarana. Obeisance to Valavikarana. Obeisance to Vala-Pramathana. Obeisance to the controller of all created things and beings, and obeisance to the god who agitates the minds of all.

Now I shall narrate the Sadyojata-Mantra, which runs as follows:—Obeisance to Sadyojata. Obeisance to the god of being. Obeisance to the god of eternal being. Be manifest in me, O thou god, who hast proceeded out of the eternal being, and dost control the process of infinite becoming.

Om, obeisance to the supreme soul, to the supreme one. Obeisance to the grantor of all desires, obeisance to the supreme god, obeisance to the god of self-communion, Obeisance to the god who proceeds out of the process of self-communion, obeisance to the doer of all, do and do and be

manifest and be manifest, O thou, who dost control the process of eternal Becoming. Be propitiated, O thou Vamadeva, the doer of all acts, the expiator of all sins, O thou, the ever blissful one. Obeisance to thee and obeisance.

The Hrid-Mantra in connection with the above, runs as follows :—Om Shivah, obeisance to Shiva. Om obeisance to the flaming energy situate in the region of my heart. The Shikha-Mantra, in connection with the present Nyasa, runs as Om, O thou supreme energy proceeding out of the divine essence of Shiva, O thou omniscient being, O thou lord of all, be evolved out, O thou matchless dreaded being, and O thou, who wearest long, brown and clotted locks on thy head. Obeisance to thee, O thou great armour, O thou who wieldst bolts of subtle thunder, and art equipped with nooses of lightning, and bows and arrows of the same fierce fluid, dost thou enter my body, and bind and bind, crumble down and crumble down, whirl and whirl round, and stupefy and stupefy the hearts of all malicious creatures. Stupefy and stupefy all malignant beings, Hum.

The present phylactery (Kavacham) consists of a hundred and five letters. The Astra-Mantra, sacred to the Aghora manifestation of the god, runs as :—Om obeisance to the dreadful energy (Ojas) of the god, permeating the region of my eyes. Om, be thou effulgent and effulgent, O thou whose essence is too subtle to be perceived by the senses. Let thy wrath and anger fill in this infinite space of the universe. Kill and kill, cut and cleave and vomit and vomit forth fatal fire. Hrung, Fut (18—20).

——:o:——

CHAPTER CCCXXIV.

THE GOD said :—Now I shall describe to you the peace-giving rite known as the Shiva-Shanti, and the Mantra called the Aghorakalpa, which forms the pith and marrow of such a ceremony. The rite in question absolves even the killer of a Brahmana, of all sins incidental to such an act, is the abode of all the three sorts of penitential successes, and is the healer of all distempers that afflict the human flesh or mind. Phenomena that portend evil, are subsided under the pacifying influence of the ceremony, whether they appear in the sky or heaven, or are brought about by the direct intervention of the gods. Fatal influences of dreadful poison or malignant stars and spirits, are known to have yielded to its effect. The rite is the best atonement for all sins, is the most powerful agent in giving a better turn to one's fortune, and is the best dispeller of all gloom that hangs over the mind of a man (1—3).

The rite of Nyasa, in connection with the ceremony, should be performed, by mentally assigning the different parts of one's body to the Eknetra manifestation of the god, after which the votary, should meditate upon the divine self of the five-faced one. The faces of the god, should be contemplated white, in all religious ceremonies, undertaken with a view to confer peace and prosperity on a person, red or yellow in charms, brown in acts where the object would be stupefication of one's intellectual faculties or organic functions, while they should be imagined dark black in fatal or maddening incantations. The faces should be imagined as burning with a twany or flaming hue in incantations of oblivion, or of attracting the mind of a man towards one's self. The Mantra consisting of thirty-two letters, should

be first worshipped, and then repeated a thirty lakhs of time. Libations of clarified cow-butter, and numbering a tenth part of the latter, should be poured on the fire. Such libations consisting of the essence of gum-resin, and poured on the fire as stated in the preceding line, convert a novice into an adept in the spiritual mysteries, and help him in attaining whatever he sets his mind upon. The Aghora-Mantra grants both worldly good and salvation of the soul, and there is no other Mantra which can vie with it in that respect. By repeating it, a man, who is not an ascetic, acquires the fullest merit of asceticism, and a man who has never gone through the vow of religious ablution, becomes a Snataka (a religious bather) in every acceptance of the term. The Aghora-, and the Aghorastra-, Mantras are the two kings of the Mantras. The rites of Homa, Japa, and worship in connection with the Mantra, if duly performed, would enable a man to annihilate his enemy's army in battle (4—8).

Now I shall describe the ever blissful rite of Rudra-Shanti, which confers upon its performers, whatever he has an eye to. Barren women become mothers, malignant planets become friendly, and diseases become scarce under the benign influence of the present ceremony. Famine forsakes a country, pestilence never visits its shores, and evil dreams never oppress the sleep of its inmates, where the ceremony in question is performed. Kingdoms and armies own him as their lord, who performs it, and his enemies are overwhelmed with ruin. The rite should be undertaken when evil times would be prophesied by the unnatural blossoming of trees, or by inauspicious dreams in the night. The term Namas, should be appended to the Mantra in a worship, while it should terminate with a Svaha, a Vashat, and a Voushat respectively in rites of Homa, pacification and prosperity. The term "Cha" should be used in the second place, as illustrated in the following example:—

Om, coeisance to Rudra and (Cha) to thee. Om obeisance

to the bull. Obeisance to the unemancipated one. Om, obeisance to the unborn one. Obeisance to the infinite personality, and (Cha) to the worshipful Ishana, the infinite prowess.

The following five manifestations of the god (Rudra), should be worshipped to the north of the mystic diagram as follows :—Obeisance to the one whose aspect is the universe. Obeisance to the dreadful one. Obeisance to the one of distorted features, and Om, obeisance to the one who knows no change. The worship should be conducted at the southern, and the south-western, points, of the mystic diagram in the principles of water and illusion.

Obeisance to the god Eka-Pingala, to Shveta Pingala, and to Krishna-Pingala. Obeisance to the god Madhu-Pingala, invoked in the principle of predestination. Obeisance to the eternal one, to the moist (compassionate) one, to the withered (merciless) one, and to the god Payogana, invoked in the principle of eternal time. Obeisance to the thousand-headed one, to the thousand-mouthed one, to the thousand-handed and thousand-footed divinity, and to the thousand-phallased one invoked in the southern petal of the lotus-shaped diagram (9—13).

Obeisance to the god with a single braid of clotted hair. Obeisance to the god with a couple braids of clotted hair. Obeisance to the god with three braids of clotted hair. Obeisance to Kara. Obeisance to Akara. Obeisance to Vashat-Kara, and lastly, obeisance to the six Rudras. O Guha, the offerings are to be made to the aforenamed divinities, invoked in the principle of dissolution, and supposed to be present at the south-eastern point of the mystic diagram.

Obeisance to the lord of the world. Obeisance to the lord of all the created beings. Obeisance to the goddess Uma and to the lord of eternal time. The offerings are to be made in the spiritual principle, presided over by the god Sadashiva.

and supposed to have been invoked at the eastern petal of the mystic diagram (14).

Obeisance to the goddess Uma who assumes dreadful shapes. Om, come and come and hasten and hasten, O thou Rohini, who art but another manifestation of the god Rudra, the lord of the celestials. Kill and kill, burn and burn. Cook and cook. Trample down and trample down. Come and come, and hie thee and hie thee to the mission of the present rite of Rudra-Shanti. Obeisance to the black and brown coloured one, obeisance to the universal god who is the lord of the Akala Pishachas, as well. The god Maheshvara with his consort Uma should be worshipped in the spiritual principle sacred to Shiva, and invoked for permeating the polens of the lotus-shaped mystic diagram.

Om, obeisance to the spirit, filling in the space of the universal ether. Om obeisance to the god whose body is the infinite heaven. Om, obeisance to the all-pervading Shiva, to the eternal lordless Shiva, who does not depend on any thing for his support.

The following seven terms are the epithets of the sky-pervading Shiva, and offerings should be made, O Guha, by addressing each of these names, in the eastern petal of the mystic lotus, permeated with the spiritual principle, presided over by the god Sada-Shiva, as follows :—Om, obeisance to the eternal being who feeds upon the contemplation, and who is the eternal Yogin, and is eternally present in the circle of yoga. Om obeisance to Shiva, the five-faced one, the lord of all, the absolute subjectivity, the chief of the Ishanas.

The following manifestations of the god, should be worshipped in the principle of Homa invoked in the south-eastern petal of the lotus diagram, and in the two principles of knowledge invoked in the one at the north :—Om obeisance and obeisance to the heart of the illusionless one, to the mystery of Vamadeva, and to the Sadyojata manifestation of the god. Om obeisance and obeisance to the mystery

of all mysteries, to the preserver, to the deathless one, to the subject of all Yoga, and to the primal light.

The following manifestations of the god, should be worshipped in the principles of illusion and eternal time, respectively situate at the north-western, and the western, petals of the lotus:—Obeisance to the supreme god, to the conscious and unconscious one, to the sky-pervading one, and to the light of the first light.

Om, O thou deathless one, O thou Shiva who art born of death, O thou all, O thou supreme soul, O thou great god, O thou infinite energy, O thou, the lord of good feelings, O thou, the presiding deity of all yoga, dost thou emancipate and emancipate our soul,—Om, O thou all, Om, O thou the lord and product of all becoming. Om, O thou who givest felicity to all creatures. This Mantra should be worshipped in the principles of fatality and subjective freedom, respectively invoked in the north-western, and northern, petals of the the lotus.

Hie thee, and hie thee, O thou spirit who dwellest near all, and art worshipped by Bramha, Vishnu and Rudra, O thou who art above all hymns and worship, and dost witness all actions in the universe. Come and come, O thou, the sun, the fire, the knowldge, the sound, the subtle principle, come, O thou blissful one, the giver of all, and grantor of all, felicity. Om obeisance to Shiva, Om, obeisance. The worship should be made with the preceding Mantra in the principle of Nature, invoked in the north-eastern petal of the mystic diagram. The ceremony should be closed with the rites of necessary Homas and Japas, whereby all desires would be fulfilled, and all diseases incidental to the malign influences of planets, would be cured (15—17).

——:0:——

CHAPTER CCCXXV.

THE GOD said:—A man should wear Rudraksha seeds, even in number, and firmly threaded together. The seeds, should be possessed of a single mouth, or of three or five mouths, as available. Those having two, four, or six mouths, with thorns on the surface all unbroken and fully developed, and not having been marked by any fissure, or eaten into by worms, should be deemed as the most auspicious. A four-mouthed seed should be worn by a person, either on his right arm, or tied to the tuft of hair on his crown. By this, the wearer, if not observing the vows of asceticism (Brahmacharya) will acquire the merit of leading such a pious life, or a man, not observring the vow of religious ablution, will be clean, as if he has fulfilled that vow. The class of Rudraksha known as the Haimis, should be worn by consecrating them with the Shiva Mantra. The Rudrakshas are divided into four classes (Gocharas), such as the Shiva, the Shikha, and the Savitra. Gochara means a particular class of the Rudrakshas, a hundred thousand counting of which grants success with a Mantra. The Rudrakshas, known as the Prajapatyas, the Mahipalas, the Kapotas, and the Granthikas, belong to the genus Shiva. The Rudrakshas, known as the Kutilas, the Vetalas, the Padma-Hansas belong to the genus Shikha. The seeds known as the Dhritarastras, the Vakas, the Kakas, and the Gopalas, belong to the genus Yoti, while those known as the Kutikas, the Saratas, the Gutikas and the Dandinas, belong to the genus Savitra (1—7).

Now I shall deal with the diagram known as the Siddhi-Saddhya, a knowledge whereof grants the highest success in connection with a Mantra. The letters of the alphabet, known as the Matrika Varnas, should be written on

the ground, excepting those that are known as the Kuta-Shandas. The component letters of the Mantra, should be separately written on the ground, while the signs of the nasal phonetic sound (Anusvaram), should be eliminated therefrom. The component letters of the name of the votary, should be separately written as well on the ground, and the letters of the name of the votary, should be both prefixed and suffixed to the Mantra. The letters composing both the Mantra and the name of the votary should be counted in the order, of Siddha (successful), Sadhya (capable of being converted into a Siddha or successful one), Susiddha (successful at the least effort), and Ari (Hostile). A Mantra beginning and terminating with a Siddha letter, grants success to its repeaters and fills him with supernatural powers, even with a single repetition. A Mantra, beginning and ending with a Susiddha Mantra, produces the same result. A Mantra beginning and ending with a hostile letter, should be forsaken from a distance. The Siddha and the Susiddha Mantras should be used in ceremonies of the same nature, and the same rule should be observed as regards the Ari and the Sadhya. A Mantra beginning and ending with Siddha letters, but composed of hostile letters in the middle, does not lose its efficacy, nor is it vitiated by such an unfavourable combination (8—13).

The Mantras, such as the Pranava, the Maya, and the Prasad are indivisible, and as such, their parts do not fall to the portions of the gods they are respectively held sacred to. The Mantras, known as the Brahma-vidyas, are presided over by the God Brahma, while those called the Vaishnava-Mantras, are sacred to Vishnu. The Rudra-Mantras are called the Viras. The Indranshas are sacred to the God Ishvara. The Mantras sacred to the Nagas, exercise a peculiar influence over the serpents. The Mantras sacred to the Yakshas, are fond of ornaments, while those presided over by the Gandharvas, make their votaries proficient in the arts of singing

and dancing. The Mantras presided over by the Rakshasas are dreadful in their effects, while those, of which the demons are the regents, prove efficacious in wars and hostilities. The Mantras, sacred to the Vidyadharas, confer aristocratic dignity on their votaries. The Mantras, of which the Pishachas are the regents, are filthy in themselves, and make their votaries forget the common rules of cleanliness. From a single Mantra ending with Fut, there are Vidyas that consist of fifty letters. The Vala-Vidya consists of twenty letters, the Rudra-Mantras consist of twenty-one, while the Mantras which consist of more than that number of letters, are called the Vriddhas, and they count nearly three hundred in all (14—18).

The letters, both the consonants (from Ka to Ksha,) and vowels of the Sanskrit alphabet, excepting the Anusvaras and the Visargas, represent the different phases of the moon, both increasing and waning. The short sounds are the emblems of the increasing phases, while the long sounds, should be deemed as symbolical of the waning ones.

The incantations undertaken for confering peace on an individual, should be practised with sounds that are emblematic of the waxing phases of the moon, the rites of subjugation with sounds symbolising the waning or retarding ones, the rites of maddening and distraction with sounds that represent the points of intersection in the lunar courses, while the spells of stupefication, should be practised, when that luminary would suffer occultation. The peace bringing spells should be practised by a man, when he would breathe through his occult nerve, known as the Ida, the spells of attraction when the breath would flow out through his occult Pingala, while deadly incantations should be practised when the breath would be in the occult Vishuva. The predominance of the earth principle (Prithvi-tattva) in a person, should be inferred from the passing off of the breath wind through his lips, that of the fire or light principle

from the ascending of the same towards the upper regio of the cavity of the nose, while the ascendency of the wate principle, is to be inferred from the passing out of the breatl wind through the region, intervening.

The ascendency of the wind principle is to be inferrec from the beating of the breath wind against both the wall of the nasal cavity, during its outflow, while the god Mahes vara, should be deemed as the regent of the wind permeating the rest of the body.

A spell of stupefication should be practised during the ascendency of the earth principle, a peace-giving incantation during that of the watery one, a subjugating charm during the predominance of fire, while that of driving a man crazy from his hearth and home, should be practised during the prevalence of the principle of wind. The spells should be practised in proper and auspicious moments (19—23).

-:o:-

CHAPTER CCCXXVI.

THE GOD SAID:—Now I shall deal with the process of worshipping the goddess Uma, which gives a better turn to one's fortune, and grants enjoyment in this life and salvation in the next. I shall describe to you the Mantras, the process of meditation, the mystic diagram, the Mudras, and the rites of Homa, etc., which should made use of in the course of the worship.

The Mantra consists of Vijas technically known as the Chitrabhanu, Shiva, Kala, and the Maha Shakti Vijas. The other forms of the Mantra, are stringed together with the Vijas known as the Dvarakas, while the principal one runs as Om Hreem, Sah, Goum, obeisance to Gouri.

The Asanam should be spread out for the deity with a repetition of the Pranava-Mantra, while the rite of Murti-nyasa should be performed by repeating the Hrid-Mantra. I have already enumerated to you the Jamala-Mantra, hear me discourse on the one, known as the Ekavira-Mantra, and in connection with which, the rite of Vyapaka-Nyasa should be performed with the Mantra, consisting of Vijas, known as the Srishti, the Vanhi, the Maya, the Krishanu, the Shiva, and the Shakti, exclusive of the one called the Hrid (1—7).

The goddess Gouri, should be worshipped in an image made of gold, or of wood, or of stone. The five manifestations of the goddess, should be likewise worshipped at the centre and the four corners of the mystic diagram. The companion goddesses of the deity, such as Lalita, Subhaga, Gouri and Kshovana should be worshipped at the angular points of the mystic Mandalam, commencing from the south-east. The goddesses, such as Vama, Jestha, Kriya, and Jnana, should be worshipped at the cardinal points of the circle commencing from the east. The subtle presence of the God Shankara should be worshipped to the left of the proper cushion of the Goddess, who should be represented as possessed of two eyes, two or four hands, and riding on a lion or a leopard, placed on the lotus-shaped diagram. In the alternative, the Goddess should be contemplated as possessed of eighteen hands, wielding in them an arrow, a bow, a rosary, a garland of flowers, a book, a prepared betel-leaf, a club, a Kamandalu, (water-pot), a mirror, etc., one of the hands having been contemplated as bent in the attitude of encouraging her votaries. The deity should be invoked in the shape of an old woman with wrinkled cheeks (8—12).

In the alternative, both the manifest and the invisible selves of the deity should be worshipped. The votary should invoke the presence of the goddess by blending his palms in the attitude known as the Padma (lotus-shaped) Mudra, and spread out the cushion for her to sit upon. He should

blend his palms in the shape of a phallic emblem in invokin, the presence of the God Mahadeva, while he should twis them together in the shape of a female sexual organ (yoni in invoking the presence of his divine consort. Both these sorts of Mudras, should be used in course of the present worship, as occasion might require.

The Mandalam, or the mystic diagram, to be used in the ceremony, should be a square-shaped one, being one of the class, technically known as the Chatarasra-Mandalam. The Mandalam should measure four cubits, furnished with the image of a three-petalled lotus, drawn to embellish its centre, and occupying the four rectilinear chambers described about the same.

Libations of clarified butter, should be poured on the sacrificial fire, kindled in a fire-pit of any of the following structures. The first, or the Chatarasra-Kunda, is but a square divided into five equal parts. The second or the Yoni (shaped like a vagina) Kunda is formed by describing a triangle on the base of the fourth of such parallel, dividing lines. Then the two sides of the original square, should be produced downwards to double their extent, and their extremities should be joined together. Another equilateral triangle should be described on the latter straight line, and two such should be described on the aforementioned fourth line of division, so that their apexes might be in the opposite direction but in the same straight line. A Kunda thus formed is called the Yoni-Kunda. In constructing the third or the Trasra-Kunda, divide a square into four equal parts by drawing three parallel straight lines across it. Produce the base of the square equally on both sides, and describe an equilateral triangle on the same. Similarly in constructing an Ardha-Chundra-Kunda, a square is to be drawn, and the three fourth of its plane should be divided into ten equal parts by drawing nine parallel straight lines across it. The lowermost line of division, should be

equally extended on both sides, and an elipse should be described around it. In the alternative, the sacrificial fire might be kindled on an ordinary Sthandila, or sand cushion. In the alternative, the mystic diagram should contain the figures of a Tasra (triangle) and an Ardha-Chandra (semi-circle) within it, to the extent of two Pada measures of its entire area. The doors, rims, and side borders, should be duly delineated, each preceding one measuring double in length of the one mentioned immediately following it. The Goddess might be worshipped simply on a diagram of the Bhadra class, in the absence of one of the preceding type (13—17).

The votary should worship the Goddess with the composition known as the Pancha-Gavya, and make offerings of red flowers to it. Then he should sit with his face turned towards the north, and pour down the customary libations. The man, who can manage to pour down the final libation in connection with the present Homa, is sure to attain the highest Siddhis* (supernatural powers)

* Attainment of one's all wished for objects is the principal trait of penitential success (Siddhi), the other traits being, vision of the gods, the power of bringing the dead to life, the power of entering another's body, the power of sailing over the skies, the power of healing the sick by touch, the power of associating with the aerial beings, omniscience, compassion towards all, indifference to all earthly concerns, non-attachment to every thing, the power of controlling the minds of all.

मनोरथानामक्लेशसिद्धिश्चैतन्मखस्य च ।
वत्सूनां हरणं तद्वदेवतादर्शनंतथा ॥
परकायप्रवेशश्च पुरप्रवेशनं तथा ।
ऊर्ध्वोत्क्रमणमेवं हि चराचरपुरे गतिः ॥
खेचरीमेलनञ्चैव तत्कथा श्रवणादिकम् ।
रोगापहरणं हृद्वा विषापहरणंतथा ॥
वैराग्यञ्च सुसूक्ष्मत्वं त्यागिता सर्व्ववश्यता ।
सर्व्वभूतेष्वनुकम्पा सर्व्वज्ञादि गुणोदयः ॥

having made the animal offering to the deity, he provide a sumptuous repast for three or eight unmarried girls, and distribute the offerings, previously dedicated to the divinity, among the votaries of the God Shiva. Subsequent to that, he should take his daily meal of boiled rice. By performing the ceremony in question, a man wishing to have a wife, is sure to get one, a man wishing to have a male issue, is sure to be blest with a son, a woman not in the good graces of her husband, is sure to win his affections, and a king, ousted of his kingdom, is sure to recover its possession. A man, reciting the abovesaid Mantra, eight hundred thousand times, would captivate the minds of the Gods. The votary, should not partake of the offerings without having dedicated them to the deity with his left hand (18—21).

Now I shall describe to you the process of worshipping the God Mritunjaya (vanquisher of death), which should be made on the third, eighth, or the fourteenth day of the moon's wane. The worship should be held in the inside of a sacrificial pitcher. The Mantra consists of the first two Padas of the Gayatri, coupled with the second Pada (foot) of the Mantra sacred to the God Tramvaka, followed by the third foot of the Gayatri appended to the third foot of the Tramvaka-Mantra. The Kumbha-Mudra should be used in invoking the presence of the God, and the principal Mantra, coupled with Voushat, should be recited on the occasion. The Homa should be performed with libations of clarifiec cow-butter, containing twigs of Punarnava, Amrita, blades of Durva Grass, and thickened milk. Subsequent to that, the votary should prepare the Purodasha Payasha, and repeat the Mantra, a ten thousand times. The god should be contemplated as possessed of four faces and four hands holding two pitchers in two of them, while the other two should be imagined as bent in the attitude of encouragin. his votaries. The votary should bathe by exhibiting the

Kumbha Mudra. A repetition of the aboveaid Mantra should be deemed as the best of all healing agents, and the grantor of health, wealth, and longevity. A contemplation of the god, arrests premature death, whereas by worshipping him, a man may work miracles (18—26).

CHAPTER CCCXXVII.

THE GOD said:—The gods who are the regents of religious vows, etc., should be invoked and worshipped in the beads of a rosary. Then the votary should address the rosary, and charge it with the fulfilment of the vow of repetition of his Mantra. A rosary stringed with beads of gold or precious gems, should be counted for the betterment of one's status, while the one made of the teeth of a dead Chandala, and technically known as the Maha-Shankha, should be used in incantations practised for the death of one's adversary. A rosary consisting of beads of conch-shell, should be counted in love charms, while a rosary of pearls, properly told, would increase the progeny of its counter. A rosary of crystals increases one's progeny, while a rosary of Rudraksha seeds emancipates the soul of its teller. A rosary, consisting of Rudraksha seeds to the size of a Dhatri fruit, should be regarded as the best of its kind (1—3).

A rosary, whether with or without the Meru (the top knot) should be counted by a man with his thumb and third finger, in the case of a mental recitation of a Mantra, while in an audible repetition, the thumb and the index finger should be used, care being taken not to count over the top-knot. The Mantra should be repeated two hundred times in the event of the rosary having been accidentally slipped down from one's grasp (4—5).

O Skanda, a bell should be looked upon, as containing in its peals the sounds of all sorts of musical instruments, and a tolling of bells by a person increases his earthly possessions. A phallic emblem should be cleansed with water, ashes, the dung and urine of a cow, and earths collected from an ant-hill and the threshold of a courtezan's house. O Skanda, the Mantra, which consists of five letters, and runs as obeisance to Shiva, brings about the fruition of one's all desires. A song, in the Vedas, is composed of five letters, while in ordinary practice, it usually embraces six. The god Shambhu is inherently situated in the end of the Pranava-Mantra, like the seed of the universe, which has subsequently evolved out into being. All the other Mantras have proceeded out of this six lettered one of "Om obeisance (Namah) to Shiva," by way of gloss, as it were. The phallic emblem (Lingam) should be worshipped by repeating the preceding Mantra, as it is in the Lingam the god exists, out of compassion to men,—the god (Shiva) who emancipates the soul of struggling humanity, and delights in the fruition of its noblest desires and aspirations (6—11).

Virtue forsakes a man for good, who fails to worship the sacred Lingam, while on the other hand such a worship invariably leads him to wealth, piety and the final liberation of his soul. Therefore worship ye the Lingam, as long as ye continue in this life. Better it is to die than to partake of any kind of food before worshipping the Lingam. By worshipping him, a man becomes a Rudra. A votary of Vishnu is ultimately merged in the essence of that deity. A worshipper of the sun-god becomes identical with his tutelary divinity, after death, whereas a devotee of the goddess (Shakti), becomes one with her in spirit at the close of his earthly career (12—13).

A man by installing and consecrating a phallic emblem, gets a million times more merit in the eyes of heaven, as there is in the performance of all the religious sacrifices, or

in bathing in all the sacred pools, or in resorting to all the holy shrines, or in the perusal of all the Vedas. The man, who constructs a phallic emblem of clay, and worships it thenceforth every day, with the leaves of a Vilva tree, succours his manes, to the hundred and tenth remove, from the shades of Haydes and ultimately sports amidst the splendours of Elysium.

Therefore a man should build a temple to the god, and in a style as his means would admit of. The rich and the poor, like a meagre or a splendid temple, count equally in the eyes of the god. And since this life is transitory, devote ye two-thirds of your income to the purposes of virtue, and a third part only to your actual wants in life (14—17).

The man, who builds a temple to a god, succours the souls of his deceased relations, even to the twenty-first degree of consanguinity. Temples, built of stone, of wood, or of clay, rank differently in respect of merit, each succeeding one being a million times more meritorious than the one immediately preceding it. The man who builds a divine temple, even with eight pieces of bricks, goes to heaven after death. There is merit in piling up dust in the shape of a temple, even in play (18—19).

-:o:-

CHAPTER CCCXXVIII.

SAID THE GOD OF FIRE:—Now I shall deal with the rules of Prosody together with the symbols of syllable or syllabic instants of each, as laid down by Pingala. [A stanza is a combination of four Padas or quarters, which are regulated either by the number of syllables or syllabic instants] A syllable is either Laghu (short) or Guru (long),

according as its vowel is short, or long. A short vowel becomes long in prosody, when it is followed by an Anusvara or a Visarga, or a conjunct consonant. The last syllable of a Pada is either long or short according to the exigence of the metre. Similarly the Jinvamuliyas, and the aspirate Visargas before the letters Pa and Pha, should be regarded as long, [one instant or Matra is allotted to a short vowel and two to a long one]. The Indian Prosodists have devised eight different Ganas, or syllabic feet, each consisting of three syllables, and known as 1 Ja or Bacchius (short—long—long), 2 Ra or Amphimacer (long—short—long), 3 Ta or Antibacchius (long—long—short), 4 Bha or Ductylus (short—long—long), 5 Ja or Amphibrachys (short, long, short), 6 Sa or Anapœstus (short, short, long), 7 Ma or Molossus (long, long, long), and 8 Na or Tribrachys (short, short, short). Similarly the letter La is the symbol of a short syllable, while the letter Ga stands for a long one. The eight symbols are used both in the Vedic and the pseudo-vedic verses alike (1—3).

-:o:-

CHAPTER CCCXXIX.

SAID THE GOD OF FIRE:—In Prosody the metre known as the divine (Daivi) Gayatri, consists of a single syllable, the one, known as the Asuri (Demonic) Gayatri, consists of fifteen syllables, while the one, known as the Prajapatya, consists of eight syllables or varnas. The metre, as used in the Yajur Vedas, consists of six syllables, while the Samagas add two syllables more to its foot. The metre, as used in the Rik Vedas, consists of eighteen syllables, while the chaunters of Saman, add two syllables more to its quarter,

at will. Three syllables are usually over-allotted to the foot of a Rich, four to the foot of a Prajapati, and so on, while a syllable is always excluded from the foot of an Asuri (1—3).

The metres such as the Ushnika, the Anustupa, the Vrihati, the Pankti, the Tristupa, the Jagati, etc., are formed by combinations and permutations of the syllables allotted to the quarter of the original Gayatri,—syllables, which in groups of three, may count up to sixty-four in each quarter (4—5).

——:o:——

CHAPTER CCCXXX

SAID THE GOD OF FIRE:—I have already dealt with the syllabic incidents which form the metre Gayatri, such terms as Yas, etc., occurring in its quarters, should be deemed as used simply with the object of making up the metre and saving the verse. The metre, known as the Jagati consists of twelve syllables, the Virat of ten, and the Tristubha of eleven syllables only. The metre Gayatri consists of a single quarter, or it may consist of three quarters or feet, of seven syllables each, or occasionally of four quarters, composed of seven letters in each. The metre Gayatri is formed as stated in the preceeding line. The metre Ati-Gayatri is composed of three quarters of six syllables each. The metre Vardhmana is composed of twenty-one syllables, and the Nagi of twenty-four. The metre Varahi is composed of twenty-seven syllables. The third metre cnnsists of two or three quarters, according to the option of the versifier, each quarter being composed of twenty syllables of Trastupa (1—5).

The metre, known as the Ushinka, consists of eight letters as often found in the Vedas. The metre, known as the Kukubhushnika, consists of three quarters of twenty-eight syllables. The quarters of a verse of the metre Pura-Ushnika follow the same rule as regards scanning, as the quarters of the Jagati, while the metre, known as the Paroshnika, consists of four quarters of seven syllables each. An Anustupa consists of four quarters of eight syllables each. The metre Vrihati consists of quarters of thirty-two syllables. Of the three Jagatas formed, form the original Gayatri, the second is called the Nanku-Sarini, which the third is called the Pathya. The Maha-Vrihatis are formed by the three Jagatas, as well as the Sato-Vrihati of Tandin. The metre Pankti consists of four quarters of forty syllables. The metres, which are but the modifications of the original Pankti, are the Satah-Pankti, the Prastara-Pankti, the Astara-Pankti, the Vistara-Pankti, the Sanstara-Pankti, etc. The metre Pathya consists of five Gayatris, and the Jagati of six. The other Vedic metres such as the Virat, the Svarat, the Shankumati, the Kukumvati, etc., will be dealt with later on (6—14).

The presiding deities of the metres, should be determined from their first quarters. The divinities, such as the Fire-God, the Sun, the Moon, the Jupiter, the Ocean-God and Indra, and the Vishvedevas, are the deities who are the regents of metres, belonging both to the Vedic and the secular literature. The Gamut of sound, such as the Sadaja, the Gandhara, the Madhyama, the Panchama, the Dhaivata and the Nishada, respectively belong to them. The white, the fawn, the brown, the black, the blue, and the red, are the colours which mark the complexions of the spirits of those metres. The spirit of the metre Gayatri is a gold complexioned one. The complexion of the spirits of different classes of Kritis are like that of Gorochona (yellow), while that of the spirit of the metre Jyotishmati is blue. The Gotras to which the different Vedic metres belong,

are Agniveshya, Kashyapa, Goutama, Angirasa, Bhargava, Koushika and Vashishta (15—20).

—:o:—

CHAPTER CCCXXXI.

Said the God of Fire:—The metre Utkriti consists of hundred and four syllables (*i. e.*, twenty-six syllables in each quarter). Thus by dropping four syllables as well as the prefixes Abhi, Sam, Vi, Am, Pra, etc., from them we get the metre Kriti, and the other classes of metres, such as the Kriti, the Ati-Dhriti, the Dhriti, the Atyasti, the Asti, the Ati-Shakvari, the Ati-Jagati, and the Jagati, and which are usually come across in secular literature. The metres, such as the Tristupa, the Pankti, the Vrihati, the Anustupa, and the Ushnika, etc., owe their origin to the Vedic Traistubha (1—3).

The metres, such as the Gayatri, the Supratishta, the Pratishta, the Madhya, the Atyuktha, and the Uktha, are all convertible into one another, a preceding metre being converted into the succeeding one, simply by dropping a letter or a syllable. A Pada (quarter) is the fourth part of a metrical stanza; and now I shall deal with the Ganas Chhandah (metre regulated by syllabic instant), and begin with the Arya.

The first and the third quarters of the metre respectively contain twelve syllabic instants of Matras, such as (first quarter) short, short—short, short—long (=2 short) short short—long, long,) (third quarter) short, short—short, short, long, short, short,—short, short, long, (second quarter) consisting of eighteen syllabic instants—(long, short, short, long, long, short, long, short, long, long, long), and the fourth quarter consisting of fifteen syllabic instants, (as long

long, short, short, long. short, long, long). The metre Vipula should be scanned as follows :—The first quarter consisting of eighteen syllabic instants, such as (long, long, short, short, long, long, long, short, short, long, long). The second quarter consisting of twelve syllabic instants, such as (long. short, short, short, short, long, long, long), the third quarter consisting of fourteen syllabic instants such as (long, short, short, short, long, short, long, long, long.) The fourth quarter consisting of thirteen syllabic instants, such as (long. long, long, short, long, short, short, long). The metre Chapala consists of the following syllabic instants. First quarter of 12. S. I.* (short, short, long, short, long short, long, long). Second quarter of 18 S. I. (short, long, short, long, long, short, long, short, long, long, long. Third quarter of 12 S. I. (long, long, short, long, short, long, long) and the fourth quarter of 15. S. I. (short, long, short, long, long, short long, long, long). The Mukha-Chapala consists of the following S. I. First quarter of 12 S. I. (long, short, short, short, long, short, long, long). Second quarter of 18 S. I. (short, long, short, long, long, short, long, short, long, long, long), the third quarter of 12 S. I. (long, short, short, short, short, long, long, long). Fourth quarter of 15. S. I. (long, short, short, long, long, short, short, short, short, short, long). In the metre Chaplarya, the first half of the second quarter consists of syllabic incidents peculiar to the Jaghana-Chapala. A combination of these two classes of metres, gives rise to what is called the Maha-Chapala. The metre Arya-Giti consists of the following syllabic incidents. First quarter of 12 S. I. (Long, long, long. short, short, short, short, long). Second quarter, of 20 S. I. (short, long, short, long, long, short, long, short, long, short, short, short, long, long). The third quarter of 12 S. I. (long, long, long, long, long, long), the

* Stands for syllabic instants.

fourth quarter of eighteen S. I. (long, long, long, long, short, long, short, short, short, long, short, long) (4—11).

In the metre Vaitalyum (sometimes treated as a Vritti) it is necessary that the syllabic incidents in the even quarter, should not be all composed of short syllables, or long syllables, and that the even syllabic instants in each quarter (the 2nd, 4th and 6th) should not be formed conjointly with the third, fifth and seventh. In the case of an Oupachhandasika, the rule is same as in the preceding instance, except that at the termination of each quarter, there should be a Ra-Gana and a Ya-Gana instead of a Ra-Gana, and a La and a Ga only. The quarters of a Patalika end with Bha, Ga and Ga, Ganas. The metres known as the Charu-Hasini, and Aparantika, fall to the class of Ayuk. The metre called the Matrasamana consists of four quarters, each of sixteen syllabic instants. The metre Vanavasika is but a modification of the preceding one, in which the ninth and the twelfth moments are formed by short syllables, and the fifteenth and the sixteenth by long ones, the rest being optional. Similarly the same metre is called the Chitra, if the fifth, eighth, and ninth, are formed by short syllables, and the fifteenth and the sixteenth by long ones.

In the Upa-Chitra, the fifth, the eighth, the ninth, and the tenth are short, and the fifteenth and the sixteenth are long, and if the fifth, eighth and twelfth are short, and the fifteenth and the sixteenth are long, and the rest indefinite, the metre is called the Vishloka. Sometimes two or more of these varieties combine to form a new metre (Padakulaka) which does not obey any other restriction save that each quarter would contain sixteen syllables (12—18).

CHAPTER CCCXXXII.

SAID THE FIRE GOD:—Now I shall deal with the three sorts of Vrittas (Metres regulated by the number and position of syllables in each quarter) such as, the Sama-Vritta, the Ardha-Sama-Vritta, and the Vishama-Vritta. In the Sama-Vrittas, the Padas or quarters are all similar. In the Ardha-Sama-Vrittas the alternate quarters are similar, while in the Vishama-Vrittas the quarters are all dis-similar.

The metre Pramani consists of four Ga and La, and the same syllabic instants arranged in an inverse order, would give rise to the Vitanakam. The metre Vaktram consists of eight syllables in each quarter, like the metre Anustupa, which should be scanned as follows—First quarter (long, long, long, long, short, long, long, long). The second quarter is identical with the first in respect of syllabic arrangement. The third quarter should be scanned as long, short, long, long, short, long, long, long, and the fourth quarter as four longs then one short, followed by three long syllables. The metre Pathyavaktra which is but a modification of the preceding one, consists of four quarters of eight syllables each. The first quarter being composed of one long and one short syllable, followed by one long and two short, succeeded by two long and one short syllables. The second quarter should be scanned as (long, long, short, short, short, long, short, long). The third quarter (three long, one short, three long). Fourth quarter as three long, two short, one long, one short, one long (1—3).

The syllabic arrangements in the quarters of a Chapala are as follows:—First quarter (short, short, long, short, long, long, long), second quarter (short, long, short, long, long, short, long, short, long, long, long). The third quarter (long,

long, short, long, short, long, long). Fourth quarter (short, long, short, long, long, short, long, long, long). Similarly a verse of the metre Vipula, should be scanned as follows:— First quarter (long, long, short, short, long, long, long, short, short, long, long). Second quarter (long, short, short, short, short, long, long, long.) Third quarter (long, short, short, short, long, short, long, long, long). Fourth quarter (long, long, long, short, long, short, short, long). The metres Apida and Pratyapida follow the same rule as the Vaktram, except that the former ends with two Las and the latter with two Ga-Ganas. The metres Manjari, Amritadhara, etc., are formed by inversion of syllabic arrangements in the first quarter of the preceding one (4—7).

Now I shall deal with the syllabic arrangements in the quarters of an Udgata, which are as follows:—First quarter of twelve syllables, (short, short, long, short, long, short, short, short, long, short). The second quarter of twelve syllables (short, short, short, short, short, long, short, long short, long). The third quarter of fifteen syllables (long, five shorts long, two shorts, long). The fourth quarter of fifteen syllables (two shorts, long, short, long, three short, long, short, long). Similarly the following syllabic arrangements should be observed in composing a verse of the metre Sourabhakam:— First quarter of ten syllables (two short, long, short, long, three short, long, short).—Second quarter of ten syllables (five short, long, short, long). Third quarter of ten syllables (long, short, long, three shorts, long two shorts, long), fourth quarter of thirteen syllables (two short, long, short, long, three short, long short long short, long). The metre Lalitam consists of four quarters observing the following rules:—First quarter of ten syllables (two short, long, three short, long, short). Second quarter of ten syllables (five short, long, short, long, short, long, short). Third quarter of twelve syllables (eight short, long, two short, long), and the fourth quarter of thirteen

syllables (two short, long, short, long, three short, long short, long). The syllables constituting the quarters of a verse of the metre Prachupitam, are represented by the symbols Ma, Sa, Sa, Ja, Bha, Ga, Ga, Sa, Na, Ja, Ra, Ga, Na, Na, Sa, Na, Na, Na, Ja, Ja. The metre Vardhamanam, called the pure Virat (Shuddha Virat) in the Vedic prosody, consists of Na, Na, Sa, Na, Na Sa, Ta, Ja and Ra (8—10).

——:o:——

CHAPTER CCCXXXIII.

SAID THE FIRE GOD :—Now I shall deal with the metre known as the Ardha-Sama-Vrittam (half equal metres). The metre Upa-Chitra consists of syllables represented by the Ganas Sa, Sa, Sa, La, Ga, in its odd quarter, and by the Ganas Bha, Bha, Bha, Ga, Ga, in its even. Similarly the odd and even quarters of a verse of the metre Druta-madhya, respectively consists of syllables represented by the Ganas (symbols) Bha, Bha, Bha, Ga, Ga and Na, Ja, Ja, and Ya. The odd quarter of the Vegavati consists of syllables symbolised by Sa, Sa, Sa, and Ga, while the even quarters consist of Bha, Bha, Bha, and Ga. Similarly the odd and even quarters of the Bhadra Virat respectively consist of syllables represented by Ta, Ja, Ra, Ga, and Ma, Sa, Ja, Ga, and Ga. The Ketumati consists of Sa, Ja, Sa, and Ga, in its odd quarter, and Bha, Ra, Na, Ga, and Ga, in the even. Similarly the Akshyaniki consists of Ta, Ta, Ja, Ga, Ga, in its odd quarter, and Ja, Ta, Ja, Ga, and Ga in its even (1—3).

Similarly the metre Harina-Vallabha respectively consists in its odd and even quarters, of syllables represented by Sa, Sa, Sa, La, and Ga, and of Na, Bha, Bha, and Ra. The

metre Apara-Vaktra (also called Vaitaliya) consists in its odd quarters of syllables symbolised by Na, Na, Ra, La, and Ga, and in its even quarter by Ganas, represented by Na, Ja, Ja, and Ra. The metre Pushpitagara, consists in its odd quarter, of syllables represented by the Ganas Na, Na, Ra, and Ya, and in its even quarter of the Ganas Na, Ja, Ja, Ra, and Ga. The Pushpitagra is also called the Oupachhandasika, which is the same as the Vaitalya with a long syllable attached, to the end of each quarter. The metre Shikha consists of Ra and Ja in its odd quarter, and of Ja, Ra, Ja, Ra, and Ga, in the even. Twenty-eight different sorts of half-equal metres are known, of which the even quarters end with La and Ga, and thirty, there are of those, whose even quarters end simply with the La, Ganas. Metres observing rules contrary to those above-mentioned, are called the Khanjas, and and now I shall deal with those in which the Padas or quarters are all similar (4—6).

—:o:—

CHAPTER CCCXXXIV.

SAID THE FIRE GOD:—Yati (Cœsura) is the pause that may be made in reciting a quarter or verse. The metre Tanu-Madhya (Metres described in the present chapter, are all Sama-Vrittas or metres of equal quarters), consists of the Ganas called the Ta and Ya. The metre Kumara-Lalita consists of Ja, Sa, and Ga. The metre Chitrapada consists of Bha, Bha, and Ga, and Ga, the Vidynumala of Ma, Ma, Ga, and Ga, the Manavaka-Kridita-kam of Bha, Ta, La, Ga, and the Halamukhi of Na, Na, Sa. The metre Bhujanga-Shishu-Suta consists of syallables represented by the Ganas Na, Na, and Ma, the Hansarutam,

of Ma, Na, and Ga, whereas each quarter of the metre known as the pure Virat (Suddha-Virad-Vrittam) consists of Ma, Sa, Sa, Ja, and Ga (1—3).

The metre Panava consists of Ma, Na, Ya, and Ga, the Mayura-Sarini of Ja, Ja, and Ga, Ga, the Matta of Ma, Bha, Sa, and Ga, and the Upasthita of Ta, Ja, Ja, and Ga. The metre Rukmavati (also called the Champakamala) consists of Bha, Ma, Sa, Ga, the Indra-Vajra of Ta, Ta, Ja, Ga and Ga, while the Upajatis begin with Ja, Ta, Ja, Ga and Ga. The Dodhaka consists of Bha, Bha, Bha, Ga and Ga, while the Shalini is composed of syllables represented by Ma, Ta, Ta, Ga and Ga. The Vatormi is composed of Ma, Bha, Ta, Ga and Ga, the Cæsura being at the fourth and the seventh syllable. The Bhramara-Valasita consists of Ma, Bha, Na, La, Ga. The Rathoddhata consists of Na, Na, Ra, La, and Ga, the Cæsura being at the seventh or the fourth. The Svagata consists of Ra, Na, Bha, Ga and Ga, and the Vritta of Na, Na, Sa, Ga and Ga. The Sheyni consists of Ra, Ja, Ra, La, and Ga, and the Bhadrika of Na, Na, Ra, La, and Ga (4—8).

The metre Vansanstha which belongs to the genus Jagati, consists of Ja, Ta, Ja, Ra, the Indravansha of Ja, Ja, Ja, Ra. The Totakam consists of four Sas, while the Druta-Vilamvita is composed of Na, Bha, Bha, Ja, Ra. The Shriputa consists of Na, Na, Ma, Ya, the Jaloddhatagoti of Ja, Sa, and and Ja, Sa, and the Rasartava of Na, Na, Na, Ma, Ra. The Kusuma-Vichitra consists of Na, Ya, Na, Ya, while the Chanchalakshika is composed of Na, Na, and Ra, Ra. The metre Bhujanga-Prayata consists of four Yas, while the Sragvini is composed of four Ras. The Pramitakshara consists of Sa, Ja, and Sa, Sa, while the Kantotpida is composed of Bha, Ma, and Sa, Ma. The Vaishvadevi consists of Ma, Ma, Ya, Ya, as well as the Panchashva and the Nava-Malini, while the Pratipadam consists of Na, Ya, Ya, Bha, and Ya (9—13).

Now I shall deal with the metres which belong to the genus Ati-Jagati. The Praharshini consists of Ma, Na, Ja, Ra and Ga, the Cæsura being at the third and the tenth syllable. The Ruchira consists of Ja, Bha, Sa, Ja, Ga, the pause being at the fourth and the ninth syllable. The Matta-Mayuram consists of Ma, Ta, Ya, Sa, Ga, the Cæsura being at the fourth and the ninth syllable. The Gouri consists of Na, Na, Na, Sa, and Ga, the Asamvadha of Ma, Ta, Na, Sa, Ga, Ga, the Cæsura being at the fifth, and the ninth syllable.

The metres which belong to the Genus Shakvari are Aparajita consisting of Na, Na, Ra, Sa, La, Ga, the pause being at the seventh syllable. The next metre of the group is Praharna-Kalita which consists of Na, Na, Bha, Na, La, Ga, the pause being also at the same syllable as in the preceding one. The Vasantatilaka which is also known as the Sinhonnata or the Uddharsini of the sages, consists of Ja, Bha, Ja, Ja, Ga, Ga, the pause being at the eighth and the sixth syllables. The Chandra-Vartma consists of Ra, Na, Na, Na, (Bha, Sa), while the Mani-Guna-Nikara, consists of fourteen short syllables with a long one attached thereto, the Cæsura being at the eighteenth and the seventh syllable. The Malini consists of Na, Na, Ma, Ya, Ya, the pause being at the eighth and the seventh syllables. The metre Rishva Gaja-Vilasitam consists of Bha, Ra, Na, Na, Na, and Ga, the Cæsura being at the seventh syllable. The Shikharini consists of Ya, Ma, Sa, Na, Bha, La, and Ga, the pause being at the sixth and the eleventh syallables. The Prithvi consists of Ja, Sa, Ja, Sa, Ya, La, Ga, the Cæsura being at the eighth and the ninth syllable, as formerly narrated by the worthy Pingala (14—19).

The metre Vansha-Patra-Patitam, consists of Bha, Ra, Na, Bha, Na, La, Ga, the Cæsura being at the seventh and the tenth syllable, while the Harini is composed of syllabhes represented by Na, Sa, Ma, Ra, Sa, La, and Ga, the pause

being at the sixth, fourth and the seventh syllable. The metre Kusuma-Lata-Villita consists of Ma, Ta, Na, Ya, Ya, Ya, the Cæsura being at the fifth, sixth and the seventh syllable, while the Shardula-Vikriditam, is composed of Ma, Sa, Ja, Sa, Ta, Ta, and Ga, the metrical pause, being at the twelfth and the seventh syllable (20—22).

The metre Suvadana which belongs to the genus Kriti (twenty syllables) consists of Ma, Ra, Bha, Na, Ya, Bha, La, and Ga, the Cæsura being at the seventh, seventh and the sixth syllable. The metre Sragdhara (of the genus Prakriti of twenty-one syllables), is composed of Ma, Ra, Bha, Na, Ya, Ya, Ya, the metrical pause being at the seventh, seventh and the seventh syllable, while the metre Madraka is composed of Bha, Ra, Na, Ra, Na, Ra, Na, Ga, the Cæsura being at the tenth and the twelfth syllable. The metre Ashva-Lalitam is composed of Na, Ja, Bha, Ja, Bha, Ja, Bha, La, and Ga, the metrical pause being at the eleventh syllable. The metre Matta-Krida is composed of Ma, Ma, Ta, Na, Na, Na, Na, La, and Ga, the metre being at the eighth and the fourteenth syllable. The metre Vrittam (of the class Kriti) consists of twenty syllables arranged in the order of long and short (Ga, and La), the Cæsura being at the seventh and the fourteenth syallable. The metre Tanvi consists of Bha, Ta, Na, Sa, Bha, Bha, Na, and Ya, the Cæsura being at the fifth, seventh and the twelfth syallable, The metre Krounchapada is composed of Bha, Ma, Sa, Bha, Na, Na, Na, Na, and Ga the Cæsura being at the fifth, tenth, eighteenth and the twenty-fifth syllable. The metre Bhujanga-Vijrimbhitam consists of Ma, Ma, Ta, Na, Na, Na, Ra, Sa, La, and Ga, the metrical pause at the eighth, nineteenth, and the twenty-sixth syllable (23—27).

The metres of the class Dandaka consists of twenty-seven syllables, the most common examples of the group being the metre known as the Chanda-Vristi-Prapatah, each quarter of which is composed of two Na-Ganas followed by

Ra-ganas or Ya-ganas, or all the feet may be Sa-ganas. The metre Arnava consists of thirty-three syllables, the Vyala of of thirty-six, the Jimuta of thirty-nine, and the Prachitaka of twenty-seven syllables (28—29).

:o:

CHAPTER CCCXXXV.

SAID THE GOD OF FIRE:—Metres which do not belong to any of the groups described in the preceding, Chapter are known as the Gathas, in which each quarter of the stanza differs in the number of syllables. The quarters in a verse of such a metre may number other than four. The stanzas may belong to the class, Ardha-Samavritta, or Vishama-Vritta according to the option of the versifier. The quarter may be composed of all long vowels. As for the Prastara (tabular representation of the long and short vowels of a metre with all possible varieties), the first or the preceding quarter may consist of all Ga Ganas, followed thereafter by the La Ganas. In a Ardha-Sama-Gatha, the odd quarters should consist of long syllables, or in a metre of nineteen syllables of the class, the order might be inverted, the quarters being made to commence with the La Ganas. For other sorts of metre of this class, the reader is referred to what is laid down under Udgatha, Sourabhakam, Lalitam, etc. (1—4).

:o:

CHAPTER CCCXXXVI.

SAID THE FIRE GOD :—Now I shall deal with the science of proper pronunciation of words, and the laws of euphony. The letters (both in the Sanskrit and Prakrita alphabet) number sixty-three, or sixty-four (according to others) in all. There are twenty-one vowel letters, while the Sparsha varnas number twenty-five in all, the Yadis eight, and the Yamas four. The Anusvaras and the Visargas like the × क ख are pronounced in conjunction with other letters, and hence they are called the dependent ones (Parashraya). The Likara is called a protracted or prolated vowel, and requires a slight touch or action of the tongue (Dushprishta .

The soul, through the medium of intelligence, collects the concepts, and charges the mind with the desire of speaking. The mind affects the internal (bodily) fire, and the fire in its turn, sets the wind in motion inside the body. The wind coursing through the region of the heart, gives rise to the sound known as the Mandram, in which is recited the metre Gayatri at the time of the morning ablution ceremony. The same wind, coursing through the larynx, gives rise to the sound Madhyamam, in which is recited the metre Trais tubha, at the time of the noon tide ceremony. The wind ranging upward, and coming out from the region of the head, gives rise to the sound Tara, in which the Jagata metres are recited during the rite of Turiya Savanam, in the evening. The wind, thus carried upward, strikes against the brain, and is emanates through the cavity of the mouth, and gives rise to sounds represented by the letters of the alphabet, which in their turn are grouped under five different heads, according to their articulation, period of utterance, place of articulation, efforts made in pronouncing them, and their order of articulation (1—8).

The sounds are divided into three classes, such as the Udatta (Highly accentuted), Anudatta (the grave accent), and the Svarita (the intermediate). The vowel letters are distinguished as the short, the long, and the protracted.

The parts of the body from which the sounds emanate are eight in number, such as the breast, the throat, the head, the tip of the tongue, the teeth, the nose, the lips, and the palate. The Ushma Varnas (Sha, Sha, Sa, and Ha), have eight different sorts of pronunciation, such as the Obhava, the Vivritta (hiatus), and the Jihvamuliya (proceeding from the root of the tongue (9—12).

A man incurs sin by speaking anything without observing the rules of pronunciation, or by articulating letters from their wrong places of articulation, or by speaking anything in a high tone, or in a chewing manner. Contrarily, the man, who articulates in his speech, the letters from their proper places, and speaks them out with cadence and harmony, or the man, in whose speech the letters follow each other in mellifluous succession as in the Vedas, is sure to be glorified in heaven. Letters of harsh and grating sound, should be avoided in a speech which should be uttered in a distinct voice, carefully avoiding the nasal, as well as a large concourse of broken or labial sounds. Only such letters as are not indistinct, or not any way hampered in articulation, should be made use of in a speech, and such a speaker is sure to be glorified in heaven (13—16).

The sounds A, and Tha, originate from the throat. The letters A, Bha, U, Ya, and Sha, are called the palatials. The letters Va, U, Pa, are labials. The letters Re, Ra, Ta, Tha, Da, Dha, and Na, and Sha, are called the cerebral or lingual, while the letters Li, Ta, Tha, Da, Dha, Na, La, Sa, are called the dental. The letters, Ka, Kha, Ga, Gha, and Unga, are called the guttarals. The letter Va, is called the labiodental. The letters A, Ea, and A^{i} are called the guttaro-

palatial. The letters O and Ou are called the guttaro-labial (Kanthóstha) (17—21).

—:o:—

CHAPTER CCCXXXVII.

SAID THE FIRE GOD :—Now I shall deal with the figures of speech and the rules of Rhetoric in general, which are used to embellish the subject-matter of a poem or a drama The science of Rhetoric admits of three main divisions such as the Dhvani (Division of poetry in which the implied or suggested sense of a passage is more striking than the expressed sense, or where the expressed sense is made subordinate to the suggested sense), Vakyam or a sentence (complete utterance of a thought) and the Padam (a complete or inflected word). All these three divisions of Rhetoric are usually found in works of positive science or narration. Pre-eminence is given to terms (Shavdas) in works of science (Shastras), to the culminating point of narration in books of story, while in books of poetry, the Avidha* (denotation or literal meaning of a word) draws the greatest attention, and hence poetry is differentiated from the two preceding sorts of works (1—2).

Human life is a rare prerogative, and doubly difficult it is for a man to acquire knowledge in this life. A taste for poetry is infinitely a rarer gift in human existence, and rarer than this, than that, than all, is the gift of poetical genius. Erudition is rare in this life, and true knowledge is still more a rarer commodity. It is not given to every man to master any or every science, even with proper zeal and diligence.

* Avidha conveys to the understanding the meaning which belongs to the word by common consent, or convention.

The first Varnas are the most important, the second division ranks next in respect of importance, while the third (the inflected forms of verbs and nouns) forms the life, as it were, of poetry.

Poetry is a sentimental statement, expressed in rhetorical terms, which should number only as many as are necessary for giving the fullest utterance to an idea, and in the shortest possible way without any faulty rhetoric. Poetry has its origin in matters, Vedic, or in known facts and incidents of actual life. A poem dealing with a subject not of worldly celebrity, nor sanctified by the Vedas, is understood only from the import of the words used in its composition. Sanskrit is the language which should be put in the mouth of a god any way helping the theme of a poem, while the three classes of Prakrita, should be the vehicle of thought in the case of human characters. Poetry is generally divided into three classes, as it is written in prose, or verse, or which consists of a combination of both verse and prose (3—8).

Prose is bereft of metrical feet or quarters, and consists of a collocation of complete statements, usually divided in its turn into three sub-heads, such as the Churnam, the Utkalika, and the Vritta Sandhi. In the class of composition known as the Churnakam, all words possessing harsh sounds, as well as long grammatical compounds, are avoided. A Churnakam, abounding in long grammatical compounds, is called the Utkalika, while a prosaic composition, loosely and remotely observing the rules of a metrical stanza (Vrittam), is called the Vritta-Sandhi.

The prose Kavyam is divided into five sub-divisions, such as the Akshyayika, the Katha, the Khanda Katha, the Parikatha, and the Kathanika. A work, in order to be included under the sub-head Akshyayika, must deal with an eulogistic narration of the ancestry of the hero, as well as with abductions or elopements of maidens, war, deceit, reverses, etc.,—the style and execution belonging to the class Dipta, and in

which the story, divided into chapters, or Ucchases, should be put into the mouth of the hero, or that of a different person. The class of work, which usually begins with a short sketch in verse of the family history of the author, and in which another episode is introduced to enliven the monotony of the original story, and which does not admit of a division into chapters, or in which, on the contrary, the whole thread of narrative is brought to a finale at the end of the book, is called the Katha. A Katha interspersed with the Chatuspadis, becomes a Khandha-Katha. A minister of state, a merchant, or a Brahmana usually becomes the hero of these two sorts of compositions (Khanda and Pari-Katha). The Rasa or the sentiments which mark these sorts of compositions, are the Karuna (pathetic), and the four sorts of Vipralambhas. The story, in the first of these two sorts of works are not brought to a finale at the end, but the incident is left incomplete. The class, called the Parikatha, is nothing but a combination of the peculiarities of the classes Katha and Akshyaika (9—19).

The class of composition known as the Kathanika opens with a manifestation of the Bhayanaka Rasa (the horrible). The story deepens in pathos in the middle, and ends with a tinge of the supernatural (Adbhuta). The import of the play is Suklipta, and not Udatta (20).

O Kashyapa, a verse consists of four feet or quarters, and is called the Vrittam or the Jati, according as it is regulated by number and position of its syllables, or syllabic incidents. According to the divisions of Pingala, a verse is called either the Sama Vrittam (of equal feet), Ardha Sama Vrittam (Half equal metres), or the Vishama-Vrittam (Dissimilar metre). A knowledge of their rules and composition, serves him as a boat to cross the ocean of poetry, who seeks to visit its opposite shore.

Kavyam or poetry admits of a five-fold division, such as the Maha-Kavyam (Epic), the Kalpa, the Paryoga-Vandha

the Visheshakam, the Kulakam, the Muktakam, and the Kosha.

A Maha-Kavyam is usually divided into cantos (Sargas). It is to be written in pure Sanskrit, and in no other dialect. Some historical incidents, or some characters of celebrity should form the theme of a Maha-Kavyam, or some supernatural events might be as well immortalised in its pages. Such political incidents, as councils of state, sending of embassies, as well as the marching out of soldiers in battle array, should be incidentally touched upon, and care should be taken not to encumber its majesty with a dull monotomy of detailed descriptions. The metres, to be used in its composition, are the Shakkari, the Ati-Jagati, the Ati-Shakkari, the Trishtubha, and the Pushpitagra. The cantos shall deal with different incidents of the same story, and they should not be too short or succinct. Over and above these, it shall contain glowing and graphic descriptions of cities, oceans, mountains, seasons, the sun, the moon, and the hermitage. The forest, the garden, the sporting with maidens in water, the drinking assembly, the festivities of love, the conduct of wanton girls, the emissaries of love, should be all described and inserted therein. All sentiments with their accessories, should be touched upon, and all styles of composition and rhetoric should enter into the making o an epic poem. An epic posesses the above-said characteristics, and the composer of a Maha-Kavyam, is called a Maha-Kavi (24--32).

One predominent sentiment, should run through the entire length of the poem, even in the midst of such a diversity of topics discussed therein. It is the sentiment that forms the soul of an epic, the different topics only serve to bring it out to a greater prominence. The poet, in the character of his hero, unrolls the whole universe, as it were, with its four-fold knowledge, to the vision of his readers. In the Kalpa class of poetry the same metre is invariably used throughout the

length of the poem, the style, generally adopted, being known as the Koushiki. Kalpakam consists of three couplets, the Visheshakam of four, and the Kulakam of many. The Muktakam consists of single stanzas, all severally composed, and with a special view to the excellence of each. The type of verse known as the Kosha, is composed of fine pearls of poesy, as it were, but not linked to each other by any special spontaneity of idea. The rediculous pieces are generally the best specimens of this sort of composition. The type Prakaranam, in which the cantos or divisions are composed with different metres and sentiments, is divided into two groups, *viz.*, the audible poem, and the Dramatic play (33—38).

——:o:——

CHAPTER CCCXXXVIII.

SAID THE FIRE GOD :—The different varieties of Drama are called the Nataka, the Prakaranam, the Dima, the Iha-Mriga, the Samavakara, the Prahasanam, the Vyoga, the Bhana, the Vithi, the Auka, the Trotaka, the Natika, the Sattakam, the Shilpakam, the Karna, the Lapa, the Durmallika, the Prasthanam, the Bhanika, the Bhani, the Gosthi, the Hallishakam, the Natya, the Rasa, the Ullasaka, the Ullapakam, and the Prenkhanam. These varieties number twenty-seven in all. A drama is possessed of two sorts of motion, as the Samanya, (the general) and the Vishesha (the special) (1—4).

The general motion embraces the whole plot of the Drama, while the special movements are restricted to its special parts. After the prologue having been finished, the unity of time and place, the sentiment with their accesories

and the Anubhavas (feelings), the play, or rendering of the work, the divisions and acts, should be included in the general movement of the Drama. The special motion (Visheshа-gati) should be confined only to its specific parts.

The Drama fulfills the threefold interests of the human race. A prologue opens with one of the thirty-two sorts of introductories, such as the Nandimukhas, etc. It is the duty of the manager of the play to open the prologue either with a salutation unto the deities, or with a panegyric of the elders and preceptors, or with a benediction to kings, Brahmanas, and the cows (universe) (5—9).

Now I shall deal with the procedure to be adopted in the Rupakas. The prologue in such compositions opens with an applause of the ancestry, the family, and the previous achievements of the poet, together with a narration of the object of the play, and the occasion which gives birth to it.

The form of prologue in which the wife of the manager (Nati), the clown (Vidushaka), or the attendants, converse with the manager on a present topic, so as to skillfully usher in the main story of the play, is called the Amukham, which is also called by the learned as the Prastavana, which in its turn, is classed under three sub-heads, such as the Pravrittakam, the Kathoddhata, and the Prayogatishaya, rising up, as it were, from the seed-parts of the Drama (10—13).

The form of prologue, in which the manager remarks on the character of the contemporaneous time, and which leads to the entrance of a character of the plot, is known as the Pravrittakam. The variety, in which the word, or the import of the statement of the manager, serves as a clue to a character of the plot to enter, who makes his appearance by taking up that clue, and speaking in answer to that word or statement, is called the Kathoddhata. The form in which the manager dwells on the plot of the drama, and then enters his characters, is called the Proyogatishya.

Historical incidents from the body (Shariram) of a play, which is divided into two classes, according as the story is taken from a book of scripture (Shastram), or invented by the imagination of the poet (Srishtam). The five Artha Prakritis of a Drama, are the Vijam (the seed), Vindu (central point), the Pataka (episode), the Prakari (interlude), the Karyam (denouement). The five Chestas (motion) of a play, are the Prarambha, (beginning) the Prajatna, the Prapti, the Sadbhava, the Phalaprapti, and the Phala-Yoga. The five links or joints (Sandhis) of a Drama, are the Mukham, (Prologue), the Prati-Mukham (Epilogue), the Garbhas (interlude during an act), the Vimarsha (a change in the successful progress of a dramatic plot, or that of a love story, through a curse, etc.), and the Nivarhanam (catastrophe or the last stage) (14—21).

An idea which is partially hinted at in the out-set, and which vegetates and spreads in varied directions with the progress of the story, and is crowned with its natural success in the end, is called the Vijam, and the drama in which the Vijam is originated by means of a variety of ideas and sentiments, and follows the main incidents of the plot, is called the Mukham. The Drama, in which the mystery is not solved after the curiosity of the reader has once been fairly started, is not worth the name. An untimely disclosure of what should not be disclosed at the time, the act of making too patent what should be the moral of the Drama, and the delineation of an absurdity, are the natural blemishes of a Dramatic composition. A book abounding in such faults, does not rank high in respect of merit, like the mutilated person of a man though otherwise beautiful (22—25).

Since no incident can be supposed to have taken place without taking into consideration the factors of place and time, hence it is necessary, at the outset, to state explicitly the time and place in which the story of the Drama occurs. The

scene of action should be always laid in the continent of India, (Bharata Varsha), the time being any of the three ages, known as the Satya, Dvapara, etc. The action of the Drama should be made to possess human interest, and to be replete with the joy and sorrow, struggle and suffering of the human race. Glimpses of heavenly regions, or super-natural incidents, may be introduced in the middle of a drama, without taking away anything from its merit (26—27).

——:o:——

CHAPTER CCCXXXIX.

SAID THE FIRE GOD:—The Supreme Brahma is indestructible, eternal, knows no birth and is the lord of all. In the books of Vedantas, He is represented as identical with the eternal God, the original light, the absolute consciousness. Infinite felicity is the natural exponent of his absolute existence, which, however, partially dawns upon the soul or the consciousness *per se* of man, and of which the latter (Chaitanyam) is but the effulgence or patent condition. The sense of Ego in its turn, is but a modification of the latter pure consciousness, through which a sense of personality (Egoism) pervades, and reigns supreme in the three worlds (1—3).

Out of egoism, has proceeded attachment, which becomes stronger with the process of time, and is ultimately degenerated into the sentiment of love, of which the sexual sentiments, as well as those of the ridiculous, etc., are but the modifications, each characterised by its specific sort of speech. The different human sentimeuts have originated from the different attributes of the supreme soul, such as the Satva, etc. The sentiment of love has its root in the all-

embracing love (Rajas) of the divine soul, the sentiment known as the Roudra (sentiment of furiousness) has emanated from his infinite irascibleness, the sentiment of valour (Vîra) has its counterpart in his perfect type of heroism, while his infinite aversion has fathered the human sentiment of Vibhatsam (the nuaseous or repulsive sentiment). The ridiculous has its root in the sentiment of love, the pathetic has emanated from the terrible (Rudra), the wonderful has come out of the sentiment of valour (Vira), while from the horrid (Bhima) the horrible (Bhavanaka) has come into being. The sentiments are called the Shringara (sexual), the Hasya (ridiculous), the Karuna (pathetic), the Roudra (terrible), the Vira (heroic), the Bhayanaka (horrible), the Adbhuta (wonderful), and the Shanta (the pious or the peaceful) (4—9).

Poetry, like the goddess of wealth (Lakshmi), is detected only by manifestation. The poet is the God Prajapati amidst this vast and shoreless ocean of poetry. Like Prajapati (the lord or creator of beings) he alters the aspect of the universe (throws new light upon the visible nature), any way he likes to do the same. A new universe of love is born afresh in his poem, when the poet deigns to sing of that delicious sentiment, while a poet who has renounced the world, or sits loose upon its concerns, necessarily fails to infuse any life into his song.

There is no sentiment (Rasa) without an idea (Bhava), and there is no idea which is entirely divested of a sentiment. There is a reciprocity of suggestion (indication) between a Rasa and a Bhava. The eight permanent classes of ideas are known as the Rati (love), etc., with their modifications, such as the Stambhas, etc. Rati may be defined as the pleasurable feeling, which a person invariably experiences in the contact or contemplation of a thing, in which his mind naturally takes delight. The laughing idea is that which affects the mind with the sensation that precedes its physical exponent of laughter. Shoka or grief may be defined

as the overwhelmed state of the mind brought about by any loss. Anger (Krodha) is the sharp and awakened state of the mind, as it were, due to the hostility of a person, kindly done unto. Utshaha is the unusual energy, put forth by the mind for the realisation of a definite object. The overwhelmed state of the mind due to one's coming across a strange or dreadful object, is called Fear (Bhaya). Yugupsa is the repulsive feeling, which affects the mind in the presence of abominable objects or incidents, while Vishmaya (wonder) is a mental surprise produced by the sight of a supernatural phenomenon (10—16).

The eight states of the mind, such as the Stambha, etc., respectively emanate from temperaments, such as the Sattva, the Tamas, and the Rajas. Stambha is a paralysed state of mind brought about by excessive fear or love, and in which all mental efforts are suspended or brought to a standstill. Perspiration of the body is usually attributed to such physical or mental conditions, as fatigue, over-powering love, etc., in which the inner man is greatly agitated. Pulaka (shiver or appearance of goose flesh on the skin) is brought about by excess of joy, etc., and is usually accompanied by such internal organic conditions as the heaving of the heart (Uchchhasa), etc. Broken speech is attributed to a sense of sudden or excessive joy, while a hoarse voice is attributed to fear. A general tremor of the body, so as to require a prop or support, is exhibited in some violent agitation of the heart, while palor or loss of complexion is the inseparable companion of a settled grief (Vishada). Tears are the signs of either joy or sorrow, and swoon, stupor, or a sudden collapse of the senses, are the natural effects of an assault or an affront. Despair or a sense of physical langour, or lassitude, are the outcomes of some deep-seated mental agony (17—21).

Suspense (Utpreksha) is a condition of the mind brought about by the sense of some impending danger, while envy

is called Matsara in the parlance of Rhetoric. Mada (inebriety) is the condition of mind produced by wine or any other intoxicating drug, while Shrama (fatigue) is an exhausted state of both mind and body, incidental to overwork, or extreme mental cogitation. On the contrary, an apathetic state of the mind, in which a person becomes averse to love or lovemaking, and to all sorts of works, is called the Alasyam (ennui). Dainyam (misery) is a mental state in which the mind loses its perspecuity as the result of a constant brooding over some harrowing thought, while Moha (bewilderment) is the state in which a person is at a loss to determine his proper course of conduct. Smriti (memory) signifies the reflection of a thing, felt or experienced before, on the mind of a person. Mati (contemplation) consists in brooding over in mind, on a fond subject, while Vridha (coyness) means a natural recoil or falling off the mind from a person or thing, due to love or precocious attachment. Chapalata (fickleness) means a gay or thoughtless conduct, while Harsha (joy) signifies a pleasurable state of the mind. A Vega (motion) means a mental phenomenon brought about by a disturbance of the equilibrium of the mind, while Shaya consists in an anguished state of that entity. Jadata (stupidity) consists in one's inability to determine the proper line of conduct, on a particular occasion, while Dhriti (self-command) implies the self-control of a person under an affluent fortune, or at the realisation of a longed for object. Pride signifies an exaggerated opinion of one's own excellence, and an unduly poor estimate of other men's virtues (22—28).

Melancholy signifies a state of the mind brought about by the loss of one's cherished hopes, or dear relations, due to either of one of the three classes of catastrophes, such as the Daiva (acts of god), etc., while Outsukyam (curiosity) means a fickle or mercurial state of the mind, eager to know about an unknown or hidden truth. Apasmara (swoon) means a stupe-

fied state of one's senses. Fear is a mental state brought about by a sense of an impending physical or moral injury, while Vipsa signifies a wondered state of the mind. Amarsha (malice) is cherished anger, while Pravodha (waking) means a return of the state of self-consciousness. A secret, badly kept and revealed by gestures, etc., is called the Avahityam, while Ugrata (hot temperedness) is inferred from the use of high words and abusive language. Uha (inference) is the cogitation of the mind in deducing a general principle from particular incidents, or it is simply an attempt at arguing out a probability from an antecedent proposition. Distemper means a diseased condition either of the body or mind, while incoherent talks which mark a case of insanity, or love-sickness, are called the Pralapa (ravings), Shama (pacification), on the contrary, means a pacified state of the mind brought about by a knowledge of the immutable truth (29—33).

The poets should link the ideas with their appropriate sentiments in their works. The causes which give rise to a Rasa, (sentiment) such as the Rati (sexual sentiment), etc., are called the Vibhavas, which in their turn are grouped under two sub-heads, such as the Alamvanam (*lit.*, that which serves as the proper support of a sentiment—hence a person or thing with reference to which a sentiment naturally arises), and Uddipakam (the exciter of a sentiment). The male characters who are the natural abodes of these Vibhavas, are divided into four different classes, such as the Dhirodatta (noble and brave), Dhiroddhata (brave and haughty), Dhiro-Lalita (noble and sweet), and Dhira-Prashanta (noble and self-controlled), while a Nayaka may be either Anukula, Dakshina, Shatha, or Dhrishta. The three varieties of a Vidushaka, are Pitha-mardha, Vita, etc., who act as friends and helpers in the armours of the hero, and generally talk with him on pleasant and playful topics. The eight varieties of parasites are Pitha-Mardha, Samvalaka, Shreemana, Vitha, Vidushaka and Vaihasika (34—39).

The eight varieties of heroine in a Dramatic or poetical composition, are the Sakiyas (one's wedded wife), Parakiya (other man's wife), Punarbhu (a re-married widow), Samanyas etc., all teeming as it were, with the different varieties of the Uddipanam. These classes of heroines respectively give rise to these sorts of Vibhavas, both Alamvanam and Uddipanam.

The sixty-four Kalavidyas are divided into two main divisions, such as the Song and the Dramatic action. The Vibhavas, such as the Alamvanam and Uddipanam, are exhibited by such means as stratagem, remembrance, memory or longing, etc. Acts both physical and mental always mark and accompany the feelings (Anubhavas) of the characters. The incidents in which mental acts predominate, are called the Mano-Vyapyara-Bhuistam.

The temperaments which mark the acts of a male character in a Drama, are divided into eight divisions such as the Shobha, Vilash, Madhurjyam (sweetness), Sthairjyam (fortitude), Gambhirjyam (gravity), Lalitam (æstheticness), Oudarjyam (catholicity of sentiment), and Tejas (strength of character).

Shourjyam (nobleness) implies a contempt for the ignoble, and an emulation of nobleness. Shova signifies a strong predilection for abstract virtues, which adorns the life of a man, as ornamental decorations add to the beauty of a house. The Vibhavas which are usually commended in the female characters of a Drama, are, sentiment, Hava (coquettish gestures calculated to excite amorous sensations), Hela (amorous sport or dalliance), Shova (religiousness), Kanti (beauty), Dipti (lustre), Madhurjyam (sweetness), Shourjyam (nobleness of disposition), including contempt for the ignoble), Pragalvam (wit), Udarata (catholicity of sentiment), Sthairjyam (patience), Gambhirata (depth of character). Bhava (sentiment), mixed with a sort of merry lasciviousness, is called the Hava. The speech of a dramatic character

admits of twelve sub-divisions, such as the argumentative discourse, etc. Alapa (conversation) signifies the act of inviting another to a friendly talk, while Pralapa means a long and varied discourse. Vilapa signifies a doleful speech, whereas Anutapa means a repetition or tautology. Santapa means a sort of speech in the shape of questions and replies, whereas Apalapa means concealment of a fact in the course of a conversion, or evasion in general (40—50).

Sandesha means the sending of a news concerning oneself to another, while Nirdesha signifies the fact of carrying the same into effect. Tattva means anxious enquiries regarding the welbeing of a person, or the progress of an event, while Atidesha means transfer or assignment. Apadesha means a statement adducing an Upadesha, which in its turn signifies anything spoken to another for the instruction of the latter. Vyapadesha means a pretext for eulogising the conduct of a person, in terms which convey other sense than their literal import. For a better understanding of these subjects of Vakvidya (art of speech) the intelligent are referred to its three main divisions, such as the Riti (style), the Vritti and the Pravritti (51—53).

——:o:——

CHAPTER CCCXL.

SAID THE FIRE GOD:—In respect of our knowledge of the art of speech (Vak-Vidya), the style is to be considered as of primary importance. There are four different styles of literary composition, such as the Panchali, the Goudi, the Vaidârbhi, and the Lathaja. In the Panchali class, the sentences are usually short, the language used being soft and metaphorical, while the Goudi is characterised by long grammatical compounds. The sentences are long and loosely strung

together, marked by an incompleteness in the statement expressed. The Vaidharbhi class is marked by a little, or an absolute absence of, metaphor, the language used being not excessively soft, and the sentences run on smoothly without any stop or restraint whatever. The Lathaja is marked by terms explicit and unequivocal in their import (several editions read, not excessively soft), while the sentences are not spun out to an inordinate length, embellished with a large series of metaphor (1—4).

The Vrittis which vary according to the action of the plot, are four in number, such as the Bharati, the Arabhati, the Koushiki, and the Satvati. The style Bharati, which was first invented by Bharata, is characterised by a marked predominence of the number of male characters in the story. The female personages speak the Prakrita form of dialect, and the greatest attention is paid to the words. The main divisions of the Bharati style of composition, are the Vithi, the Prarochana, and the Vithyangas. The Prahasanas always open with a Vithi, while the regular Dramas (Natakas) are ushered in by Prorochanas. The thirteen Vithyangas (the varieties of Vithi) are called the Udghatakam, the Lapitam, the Asatpralapa, the Vak-Shreni, the Natika, the Vipana, the Vyahara, the Strimatam, the Chhala, the Avaskanda, the Ganda, and the Mridu. The Arabhati abounds in scenes of spells, battles, and witty aphorisms (5—10).

———:o:———

CHAPTER CCCXLI.

SAID THE GOD OF FIRE:—The different parts and members of the body which an actor is required to call into play, to give a greater verb to his feelings, are called the Lila, the

Vilasha, the Vicchitti, the Vibhrama, the Kilakinjitam, the Mottayitam, the Kuttamitam, the Vibvoka, the Lalitam, the Vikritam, the Kriditam, and the Keli (1—3).

Lila means the simulation of the acts of a beloved person out of a diseased memory, while exhibition of some special favours, is called by the learned, as the Vilasam. A combination of weeping and laughter is called the Kilakinchitam, while Vibvoka means a haughty indifference towards one's beloved. Lalitam means gracefulness of gait, or any languid or amorous gesture, The head, the hands, the breast, the sides, the waist, the feet are called the limbs, (Angas), while the eye-brows, etc., are called the Pratyangas. The postures and gestures of a dramatic performer, should be as natural and graceful as possible, and any effort detected in assuming them, takes away the merit of the performance. Natural or erect posture of the head, etc., is not be the general rule in a play. On the contrary, the limbs should be cast in a bent or slanting attitude, to suit the action to the sentiment. The thirteen attitudes in which an actor might cast his head, according to the exigency of his part, are called the Akampitam (shaking), the Kampitam (moved), the Dhutam, the Vidhutam, the Parivahitam, the Adhutam, the Avadhutam, the Achitam, the Nikunchitam, the Paravrittam, Utkshiptam, the Adhogatam (hung down) and the Lalitam (graceful) (4—9).

The seven different postures of the eye-brows, are called the Patanam (hanging down), the Bhrukuti-mukham (frowning), while the three others are called the Sthayi, Sanchari, etc., after the name of the sentiments requiring their play. Eyes which speak of anguish, are again divided into thirty six sorts, while those discoursing love, are divided into eight. The pupils in their turn, are divided into nine classes, such as looking askance, or the rolling of eye-ball, etc. The nose might as well be cast into six different attitudes, while the act of respiration admits of nine different

classifications. The lips may be called into play in six different ways, the chin in nine, while the face might wear six different expressions, such as the Kalusham (melancholy), etc., while the attitudes in which the neck might be possibly held, number nine in all (10—12).

The arms either folded, or unfolded on the ground, admit of being held in various attitudes. The possible postures of the unfolded arms are called the Pataka, the Tripataka, the Kartari-mukha, the Ardha-Chandra, the Ut-Karala, the Shuka-tunda, the Musthi, the Shikhara, the Kapithva, the Khetakamukha, the Suchyasya, the Padma-Kosha, the Ahi-Shira (the serpents head), the Mriga-Shirshaka (the deer's head), the Kanmula, the Kala-Padma, the Chatura, the Bhramara, the Hansasya (the swan's mouth), the the Sandansha, the Mukula, (the bud), the Urnanabha (the spider), and the Tamra-Chuda (the cock). These attitudes number twenty four in all.

The attitudes in which an actor may be called upon to cast his joined or blended hands, are the Angali (the blended palms), the Kapota (the pigeon), the Karkata (the crabposture), the Svastika (the cross), the Kataka, the Vardhamana, the Apyasanga, the Nishada, the Dola, the Makara, the Gajadanta (the elephent's tusk), the Vahih-Stambha, etc. The breast admits of being bent or held in five postures, such as the hollow, etc., in connection with dancing. The belly might be cast in three different postures, such as the Durati Kshmam (extrememely slender), the Khanda (bent in two), and the Purnam (full). In a dramatic performance sides may be called into play in five different ways, the thighs in five, and the legs in a variety of manners (13—20).

——:0:——

SAID THE GOD OF FIRE:—The play, or the rendering of a dramatic composition serves to bring to the front the characters of the dramatis personæ, as well as the lessons of the Drama into full relief. The four factors which are included in the performance of a part: are the (1) Sattva (mind or temparament), (2) the Vak (speech), (3) the Anga (gestures and postures), and (4) the Aharanam (intellect). The Sattva or the mental element, includes the act of feeling one with the character represented under a particular circumstance and evoking into mind such mental phenomena, as the Stambha etc. Speech or Vak, signifies the articulation and delivery of the sayings of a particular role. The Angika, or the bodily element in a play, consists of the postures and gestures to be assumed by an actor in a particular character, while the Aharanam, signifies a full moral or intellectual sympathy with its feelings, and hence the fact of establishing a complete identity with it (1—2).

I shall now deal with the application or exhibition of different sentiments, characterised by the personal traits of each man. It is imposible to draw a line between the workings of each of these sentiments without the differentiating element of personality. The sentiment of Shringara (sextual sentiment) admits of a twofold division, such as the Sambhoga (sextual union, or the union of a pair of lovers), and the Vipralambha (sextual sentiment in separation). The latter, in its turn, is divided into four subdivisions, such as the Purvanuraga (Incipient love, or the love that springs between two persons before their actual meeting). Mana, (anger excited by jealousy), Pravasa (separation, or residence of the parties in difierent countries), and Karuna (grief or sorrow). Conditions other than those included under the

four preceding subheads of the Vipralambha, are called the Sambhoga, which invariably moves in the four abovesaid grooves, and does not lapse into a fifth stage.

Rati means a consummation of the sexual instinct arising in the minds of a man and woman, which is attended by all the physical accessories of a patent emotion except those of palour and swoon (3—7).

The sentiment of love is enhanced by feelings of piety, gain, sexual union, or salvation, according to the different nature of the person or object which first gives rise to it. The Shringara is grouped under two sub-heads, according to the difference in speech and dress, used and assumed by a particular actor.

Laughter is divided into six differen sorts, such as the Smita, the Hasitam, the Vihastim, the Upahasitam, the Apahasitam, and the Atihasitam. Smita means a soft and gentle smile, in which the teeth of the person cannot be seen. The Hasitam means a laugh exposing only the tips of the teeth to view. Vihasitim means a laughter in which the eyes join in union. Upahasitam means a loud lough at the expense of another, and with the object of lowering him down. A loud laugh is simply called the Apahasitam, while Ahastitam means a laughter without any noise (8—11).

The sentiment, known as the Karuna (pathetic), admits of being divided into three sub-heads, such as pathos due to the invasion or extinction of one's virtues, (2) pathos incidental to the loss of one's fortune, and (3) pathos of sextual grief or sorrow. One grief perpetuates another, and a pathetic sentiment makes it fellow a more lingering guest. Similarly the sentiment of Roudra (terrible) is divided into three classes, according to the gestures, speech and garment, used and assumed by an actor, which is expelled (Nivartaka) by the sense of anger, sorrow, shivering, and tremor. Three distinct types of heroes are usually found in dramatic works, such as the Dana-vira (Hero in charity), Dharma-vira (hero in

piety or self-abnegation), and the Yuddha-Vira (hero in battle), who always exhibit the sentiment of valour (vira) due to an exuberance of moral, spiritual, or animal energy. A sentiment of valour, or heroism gives rise to a similar sentiment in the onlookers. The sentiment of Bhayanaka (horrible) usually gives rise to the sense of fear. The sentiment of Vibhatsam is divided into two sorts, such as the Udvejana and the Kshovana. The Udvejana is exhibited by leaps and jumps, while the Kshovana is manifested by blood. The sentiment is generally ushered in by the sentiment of Jugapsa, which always terminates with its characteristic physical symptoms (Sattvokanksha) (12—17).

I shall now deal with the figures of speech which serve to embellish the body of a poem, (which are divided into three classes), either by a peculiar combination of words (Shavdalankara), or by a peculiar mode of expressing the sense (Arthalankara), or by the combinded process of the two former divisions. Those who can embellish a poem by means of peculiar combination of terms, and their peculiar derivations or etemology, are called Rhetorist. The nine methods of decoration or rhetoric, are called the Chhaya, the Mudra, the Ukti, the Yukti, the Gumphana, the Vakovakyam, the Anuprasa, the Chitram, the Dushkarman.

Chhaya means an imitation (Anukriti) of an idea, not explicitly stated, and is divided into four classes, such as the Lokechha, Ia, Arbhakokti, and Mattokti. A popular statement is called the Lakokti, and is common to all, and that which a Lakokti follows, is called the Chhaya by the learned. Chheka signifies an insinuating speech, commonly known in Rhetoric, as double Entendre, and the poets call that Chhekokti Chhaya which reflects that sort of entendre. Similarly the speech of a person, not proficient in grammer or idiom, is called the Arbhakokti, (lit: a child s prattle), and any speech or statement attempting to imitate that style of language, is called the Arbhakokti-Chhaya.

A staggering speech, full of low, vulgar, or inelegant terms, is the characteristic of a drunken swine, (Mattokti), and a speech framed in its imitation, is called the Mattokti-Chhaya (18—25).

The devise, which according to the desire of the poet, clearly exhibits the peculiar traits of his genius, and hence creates new joy in the mind of his readers, is called the Mudra, the repository of the public plaudits. Hence the peculiar style of speech or composition, known as the Mudrokti, is that which abounds in sense and reason (Upapatti), and hence becomes endearing to the hearts of the wise, as it invariably helps them in their regulation of life. Similarly the six factors of Vidhi (Precept), Nishedha (Prohibition), Niyama (Rule), Aniayama (Irregularity), Vikalpa (Alternative), and Parishanka are also the different elements in the general style of a literary composition (Ukti).

Reasoning or argument consists in establishing a coherent union or affinity between two apparently unconnected or disjointed propositions. The six essential factors of Yukti (syllogism) are the terms (Padam), the Padartha (subject), the Vakyam (statement) the Vakyartham (sense or significance of a word), the Vishaya (Proposition), and the Prapancha. Gumphana signifies the act of adjusting words and their senses in a goodly way (concord), such as (1) adjustment according to the euphonistic similarity of words, (2) adjustment according to logical or natural sequence of sense, (3) or adjustment according to natural order of succession. A dialogue is usually divided into two classes, according as it is Riju (Plain), or Vakrokti (evasive or ambiguous one). A simple speech may eitheir be a Purva Prashnika (the first objection to an argument), or Prashna-Purvika (a question or an interrogatory). A Vakrokti on the other hand admits of a two-fold division, as an ambiguity by gesture, or an ambiguity by voice, or though intoxication (26—33).

—:o:—

CHAPTER CCCXLIII.

Said the Fire God:—Anuprasa or alliteration means a successive, or repeated occurrence of the same letter (sound) in a passage, and is divided into two classes, according as the repetition is restricted to a single letter, or embraces too many. The single lettered alliteration, in its turn, gives rise to five distinct groups of the same figure, such as the Madhura, the Lalita, the Proudha, the Bhadra and the Parusha (1—2).

The Mudhura class ends with Va and Dha coupled with the Nakaras, and separated from each other by Ra and Na, disjointed by short Vowels. The Varga-varnas (letters belonging to any of the five groups of consonants known as the Vargas) should not be repeated in more than five ways. The Lalita form abounds in the use of such letters, as Va, and La. The Proudha form is marked by the occurrence of letters belonging to the Pa, Na Vargas coupled with Repha on their head, excepting the letters belonging to the Ta group, and the fifth letters of each group.

The rest of the letters are alliterated in the form known as the Bhadra. In the form known as the Purusha, the Ushma Varnas, coupled with the above letters, are repeated in close succession. All the vowel letters, excepting the Akara, occur in large numbers in the present form of alliteration. Likewise the Anusvaras and the Visargas, the letters, Sha, Sa, and Sha, coupled with the Rephas, as well as the Akaras, and the Hakaras separated from one other by the Antasthas, largely mark the present figure (3—9).

The five Antashtha letters coupled with the Ushma-Varnas, respectively mark the Karnati, the Kountali, the Kounkani, the Vanavasika, the Dravani, and the Madhavi.

The figure of speech, in which a large number of letters is alliterated, so as to produce a similarity of sounds, but diversity of meaning, is called the Yamakam, which is divided into two classes as the Avyapetam and the Vyapetam. The former occurs, where the letters repeated, follow one other in close succession, and the latter is the case when they are placed at a distance. Out of the combination of these two varieties of Yamakam, four other sorts have come into being, according to the occurrence of the alliterated words in the different places and quarters of the composition. These in their turn, may again give rise to a large concourse of Yamakams, of which the following ten, known as the Padanta-Yamakam (Yamaka or alliteration occuring at the end of each quarter), Kanchiya-Yamakam, Sansarga-Yamakam, the Vikranta-Yamakam, the Padavi Yamakam, the Amreditam, the ChaturVyavasitam, and the Mala-Yamakam are the most important, and are largely found in general practice.

The learned hold that there are two ways of alliterating the Padas, such as the Svatantra and Anyatantra Yamakam. The former is the name of a particular kind of figure in which words possessing the same sound, but differing in meaning, are repeated. The Yamakam is divided into two classes, such as the Vyapetam and the Avyapetam, according as the recurring words follow one other in close succession, or are kept considerably apart. The places in which they usually occur, are the beginning, the middle, or the latter end of the quarters of a metrical stanza. The unmixed-first part-Yamakam (Avimishrita-Adhibhaga-Yamakam) admits of a division into four groups, as the Yamakam which occurs in the first, in the second, in the third, or in the fourth part of a stanza. The Vimishra-Yamakam, on the other hand, is divided into the following sub-heads, according, as the words of similar sound but of different import, occur in the beginning, middle, and the end, or in the middle and the end, or in

the middle and the beginning, or in the beginning and the end of the quarters of a stanza. The first of the four preceding sub-heads, is divided into three classes, according as the Yamakam is found in the first and the second, or in the first and the third, or in the first and the fourth term of the quarters. Similarly the second class is divided into further sub-divisions, according as the Yamakam affects the second and the third, the second and the fourth, or the third and the fourth term of the quarters of a stanza. Ten different classes (sic) of Yamakam* are usually come across in literary compositions, such as the Padanta-Yamakam, the Kanchiya-Yamakam, the Sansarga-Yamakam, the Vikranta-Yamakam, etc., (10—16).

Such words may recur, as blended into a single term, or they may recur separately according to the option of the poet. The blending is usually effected by means of the Samasas, while the separation is effected by the absence of any such compounding (17—18).

I shall now deal with the figure of speech, known as the Alliteration, as far as space would admit of. Alliteration of letters may occur in all sorts of verses, and generally they tend to augment the effect of a sentiment expressed therein.

Chitram (lit: a picture) signifies a peculiar artistic arrangement of words in the shape of a lotus, sword, etc., in which the letters situate at the petals occupying the cardinal points of the compass, such as the North, South, East and West, will convey one meaning when read in the natural order of rotation, and may signify quite a different meaning when read in an inverse order etc. The letters or words written in the angular petals of the diagram, will be unequivocal in their significance. The effect of such a composition is to stir up

* Several Rhetorists hold eleven, *vide*. Kavyadarsha by Mahakavi, Achary aya Dandin, Chapter III., Slokas 1 and 2 with gloss.

curiosity in the mind of the hearer, and to affect it with a sense of wonder and joy (19—21).

Prahelika (lit: a riddle or conundrum) is not a figure of speech in itself, but consists of an ingenious mode of asking a question, and generally for the amusement of an assembly, —the answer itself, in many cases, lies hidden in the latter. Prahelika is divided into there classes (sixteen according to Dandin, Vide Kavyadarsha, 96—124), according as a letter is added to, or ommitted from, the intended answer; or the one in which a letter is both added and omitted. It is either Shavdi, (pertaining to the sound), or Arthi (related to the sense).

The sixteen different kinds of the Prahelika, are the Samagata, in which the meaning becomes obscure owing to the close succession, or a long compounding of, the two adjecent terms of the riddle. (2) The Vanchana consists in using a word of multifarious meaning in one of its less known significance. The third (known as the Vyutkranta in the parlance of the later day rhetoric) arises when the two closely connected words in a conundrum, lie wide apart, and the meaning becomes obscure from defective construction of the sentences. (4) The Pramushita is a string of words, whose meanings are hard to make out. (5) The Samana-Rupa consists of words which can be interpreted in either of the way. 6. The Parusha consists of a hidden meaning other than the general meaning of a word, and only twisted out of it, by a licensed stretch of a grammatical rule. (7) The Sankhana arises out of an equivocal use of a numeral, or of a term signifying a numeral. (8) The Prakalpita consists in putting an interpretation upon the words of a conundrum other than the apparent meaning; the rest being known as the (9) The Namantarita, (10) The Nibhrita, (11) The Samana-Shavda, (12) The Sanmudha, (13) The Pariharika. (14) The Ekachhanna, (15) The Ubhaya-Chhanna, and (16) the Sankirna (22—30)

The Samasya, though requiring much poetical ingenuity, is somewhat stale and unintelligible, but is much appreciated by the wits and humourists, Samasya admits of a division into three sub-classes, according as it is a Niyama, a Vidarbha, or a Vandha. The Niyama varies according to the recurrence of the numbers of vowels, and consonants in the foot of a verse of the same kind, or according to their position in the different quarters of the same. Thus it is divided into three different classes, in addition to the forms in which the recurring sounds occur in the Pratiloma or the Anuloma order (31—34).

The first of the class of artistic metrical arrangements which fall under the group of Duskara Yamakam, is Gomutrika, named after the fact of its resembling a jet of Gomutra (cow's urine). The peculiarity of the construction, is that each alternate letter, as well as the last three in the two halves of the stanza, will be the same. The half portion of the four quarters of the same metrical arrangement, read in the Anuloma order, would give rise to the Ardha-Bhrama, whereas the same read both in the Anuloma and Pratiloma order, would make a Sarvatobhadra. The other modifications of the aforesaid Gomutrika, are the Amvujam, the Chakram, the Chakravjakam, the Danda, and the Muraja.

वा ङ ग्भु खो म न न वा ख न ता ढि ता णि
व च ख खो खि त र वा च न पो ढि ता णि।
पा वा द पा व भ व तो न सु चि प्र ज्ञा दो
मा वा म पा ख भ तोऽ ग्नु सु चां प्र ज्ञा दो॥

(Kavyadarsha by Dandin, Chap. III. 18.

अर्धभ्रम (ARDHA-BHRAMA).

म	नो	भ	व	त	वा	नौ	कं
नो	द	या	य	न	मा	नि	नौ
भ	या	द	मे	या	मा	मा	वा
व	य	मे	नो	म	या	न	त
५	६	११२	४	११०	६	८	६
११२	११२	११२	११२	६	२	११२	४
११०	७	११२	६	८	११२	२	११०
८	११०	११२	५	६	४	११०	४

Kavya (Dan) 81.

सर्व्वतो भद्रं (SARVATO BHADRAM).

सा	मा	या	मा	मा	या	मा	सा
मा	रा	ना	या	या	ना	रा	मा
या	ना	वा	रा	रा	वा	ना	या
मा	या	रा	मा	मा	रा	या	मा
मा	या	रा	मा	मा	रा	या	मा
या	ना	वा	रा	रा	रा	ना	या
मा	रा	ना	या	या	ना	रा	मा
सा	मा	या	मा	मा	या	मा	सा

Ibid, 82.

In framing an (1) Amvujam, a lotus of eight petals, should be first drawn on the paper, in which the first letters of the quarters, should be written in twos. Shlista (double meaninged letters in couples), should be written in the petals of the diagram, occupying the four cardinal points The first exit should be by the eastern petal, while the entrance would be at the end of the Shloka. Then the entrance and exist should be both made by the western petal. Then the entrance would be by those counted from the south eastern, by the north western petals of the diagram, while the exit would be from the south western, by the north eastenr ones.

भासते प्रतिभासार ! रसाभाताऽतताविभा ।
भावितात्मा, शुभा वादे, देवाभा वत ते सभा ॥

Kavya Prakasha (Mamatha Bhatta) 9—67.

The artistic composition known as the (2) Khadga-Vandha, is so called from the fact of its resembling a sword (Khadga) in structure. The verse should be so composed that the first letter of the opening quarter, would be identical with the last ones of the three succeeding feet, as well as with the first letters of the third and the fourth, and the last of the first line would be the same with the first of the second quarter. The order of arrangement is as follows :— First the diagram of a two quilloned sword should be drawn on paper, and the region of its blade should be marked with a leaf like figure, so as to have two curved spaces at the sides for the letters of the verse. The first letter of the first line, should be written at the central part of the upper quillon. Then the remaining letters of the first quarter, should be written, either within the upper or the lower side-space, left by the leaf-like figure in the blade. Similarly, the letters of the second quarter, should be written in the upper or the lower space, as to have its first letter on the tip of the blade, so that the first letter of the first quarter of the verse, would form the last letter of the second foot so written. Then the first half of the third foot, should be written in the left upper quillon of the dilineated sword, and the other half in the right, so that the letter written at the central part of it, would form the first and the third letter of the third quarter. Then the first quarter of the fourth foot, should be written in the part of the hilt between the upper and the lower quillon, so that the letter written at the central part of the upper quillon, would as well form its first letter. The two other quarters should be written in the two lower quillons, and the last syllabic instance on the grip of the sword.

खड्गबन्ध (KHADGA VANDHA).

मारारि चक्ररामेभ सुखैराचारदेवता ।
चारारब्धवा, लिखं तदस्तिंदरचक्रमा ॥

माता नतानां सहृदः स्त्रियां वाधित सम्भ्रमा ।
मान्धाय, सीमा रामाणां, शं मे दिश्यादुमादिमा ॥

Kavya Prakasha (Mammatha Bhatta) IX Ullasha 69.

In the Muraja Vandha, the four quarters of the verse, should be written one below the other. The letters should be so arranged as to read identically, if read in the following order:—The first letter of the first foot, the second letter of the second, the third of the third, the fourth of the fourth, the fifth of the fourth, the sixth of the third, the seventh of the second and the eighth letter of the first foot, should be read together. Then the first letter of the second foot, the second of the first, the third of the first, the fourth of the second, the fifth of the second, the sixth of the first, the seventh of the first, and the eighth letter of the second quarter, should be read together. Then the first letter of the third quarter, the second of the fourth, the third of the fourth, the fourth of the third, the fifth of the third, the sixth of the fourth, the seventh of the fourth and the eighth of the third, should be read together, and lastly the order of reading would comprise the first letter of the fourth foot, the second of the third, the third of the second, the fourth of the first, the fifth of the first, the sixth of the second, the seventh of the third, and the eighth of the fourth quarter.

मुरज बन्ध (MURAJA VANDHA).

१	२	३	४	५	६	७	८
स	र	सा	व	ङ्ग	सा	र	म
२	१	४	३	६	५	८	७
त	र	सा	ङ्गि	व	सा	र	वा
३	४	१	२	७	८	५	६
वा	र	सा	व	ङ्ग	सा	म	न्द
४	३	२	१	८	७	६	५
म	र	सा	व	ङ्ग	सा	म	सा

Kavya Prakasha (Mammatha Bhatta). IX. 68.

The other forms of Chitra-Vandna usually made use of by the poets and recognised by the Rhetorists, are the Vana (arrow), the Vanasana (Bow), the Vyoma (the sky), the Mudgara (club), the Shakti (Spear), the Ratha (Chariot), the Naga (the elephant), the Pushkarni (the tank) and the Asiputrika, so-called from their structural resemblance to arrow, bow, etc., respectively (35—65).

-:o:-

CHAPTER CCCXLIV.

SAID THE FIRE GOD:—Now I shall deal with the figure of speech which is related to the sense, (Arthalankara, as opposed to the sound, and without which the sweetest and most melodious terms, are insipid, and fail to pleasureably affect the mind. Void of this ornament, the goddess of speech (Sarasvati) is like a widowed virgin. Emotions or feelings (Bhavas), as manifest in a literary work, resort to one of the eight natural expedients which the human mind takes recourse to, in conceiving an idea, and in giving expression to it, and which are known as the Svarupam (self) the Sadrishyam (similes), the Utpreksha, the Atishaya (Hyperbole), the Vibhavana, the Virodha (Antithesis or paradox) the Hetu (reason or inference) and the Samam.

The figure Svabhavokti consists in artistically describing the true condition of a thing or incident, and in bringing to prominence those traits of a thing, which are not usually observed by ordinary men. These traits may be either natural (Nijam) to the thing described, or purely accident or extraneous (Agantuka). The other four figures of speech are the Sadrishyam, the Upama, the Rupaka, the Sahok and the Arthantara-Nyasa (1—5).

An Upama consists in detecting artistic similarities in the attributes of two objects of co-extensive predication, so as to establish an identity between the two. The simile is called the *Purna* (complete), when the identity between the attributes of its two factors is complete, and the *Lupta*, where it is partial or defective. Then it is either Shrouti, or Arthi. A simile is called Shrouti, when it becomes patent at the first hearing,—Arthi, where it can be recognized only by carefully examining the sense. Again the two preceding classes are divided into three classes, as they consist of Samasas, Taddhits and Vakyas. Thus the different forms of the *Purna* Upama number eighteen in all, while the *Lupta* admits of as many as nineteen subdivisions (6—9).

In the case where the simile is detected both from the recognition of similarity of attributes, or from the similarity of the objects themselves, the simile is called the Dharma-Vastupoma. The case, in which the factors (objects) of a simile, reciprocally reflect as it were, the virtues held by them in common, and each of them stands as a simile for the other, the figure is called the *Parashparopama*, while it is called the Viparitopoma, where the natural order of likening (Prasiddhi) is reversed. Niyamopama consists in likening an object to a single particular object only, in exclusion of all other possible objects of similar attributes. Aniyamopoma consists in likening an object to a specified, and also to an unspecified object. Similarly the figure is called the Samuchchayopama, where the similitude is brought about by the action, virtue, and specific attributes of the Upamana. The figure is said to be the Atishayopama in the case, where one object, through exaggeration of its virtues, is likened to another situate in a different place or receptacle, whereas Malopoma consists in likening an object to a multitude of others, possessing some traits in common with the former (10—14).

Vikriyopoma consists in likening an object to another

of contrary effect. The Adbhutopama consists in assigning a virtue or attribute to an object, which it does not naturally possess, and in likening it to a thing possessed of such (the modern rhetorists include it within Atishayopoma). Mohopoma consists in first establishing an identity between the Upameya and the Upamana, and then mistaking (Moha) the one for the other. The case in which the mind is at a loss to make out the Upameya from the Upamana, owing to a perplexing similarity of their attributes, is said to be an instance of the Sanshayopama.

The figure, in which the mind gets rid of all doubt as to the identity of the subject compared (Upameya) through the excellence of its attributes, which the standard of comparison, as an inferior agent, does not possess, is called the Nischayopoma. Similarly, the case in which a complete identity is established between the Upameya and the Upamana, by means of terms, which denote attributes, coextensively predicative of bot., should be deemed as an instance of the Vakyarthopoma. The simile in which the object of comparison excels in virtue the standard of comparison to which it is usually compared, and therefore stands as its own similitude, is called the Asadharanopama (Ananvaya according to the modern Rhetorists). The simile where the object of comparison is applauded more than its usual standards of comparison, by depreciating the attributes of the latter, is called the Nindopama, whereas the case, where the excellence of the object of comparison, is increased by extolling the attributes of the standards usually likened to it in verse, should be considered as an instance of Prashansopama (belauding simile) (15—21).

The figure, where from the similitude of attributes, the nature of the standard of comparison is ascribed to its object, is called the Rupakam, (Metaphor). Sahokti consists in artistically describing (by means of a single verb, and the usual interjections of companionship) the common action

of two different objects possessed of similar virtues or attributes. The figure of speech, in which a general principle or proposition is cited to support a particular instance, or a particular instance to support a general one, is called the Arthantara-nyasa. It is simply an inference from general to particular, or from particular to general. Utpreksha consists in supposing the standard of comparison (Upamana) and its object (Upameya) as similar to each other in some respects, and in indicating, either in an express or implied way, a probability of their identity founded on such similarity. The Atishaya (Hyperbole) consists in an exaggerated description of the attributes of an object, as found in common experience, which is of two kinds according as the description implies probability, or a *prima facie* absurdity. The figure of speech, in which an effect is described as not taking place even in the existence of an usual necessary cause, is said to be the Vishesha. It is of three kinds according as genus, attributes and the effects of a cause go otherwise. Contrarily, the figure of speech in which an effect is described as taking place even in the absence of its natural cause, is called the Vibhabana (22—27).

An apparent incongruity, which is mere verbal, and can be explained away by properly construing the passage, is called the Virodha (Virodhabhasa according to modern Rhetoric). It consists in representing objects as paradoxical or antithetical to one other, though they are really not so in common experience, or in representing things as being together though they are otherwise in real nature. The figure of speech (regarded not so by some rhetorists) in which a reason is stated for establishing a point under discussion, is called the Hetu. It is divided into two subclasses such as the Karaka (instrumental) and the Jnapaka (Indicative). The former consists in representing the facts which are the natural precursors of, and irresistibly lead to, the proof of another fact wished to be established or

demonstrated, while the latter represents the incidents which follow on the wake of a particular one, and indicates it accordingly. The indicative form is again divided into three classes inasmuch as it signifies the relation of cause and effect, or a natural relation, or is brought about by the restrictive effect of any particular limiting rule. The form, where the cause and the effect cannot be separated from each other, as in the case of a flooding river and the flood (Nadipura) is called the Avinabhava (28—32).

-:o:-

CHAPTER CCCXLV.

Said the God of Fire:—As a necklace and the youthful breast of a maiden equally contribute to her beauty, so the Shavdalankara (Rhetoric as related to the artistic arrangement of words in a sentence), and the Arthalankara equally add to the charms of a literary composition. The six main divisions of Rhetoric which relates to the sound and sense (Shavdartha) are, the Prashasti (excellence or eminence) 2 Kanti (Attic beauty), 3 Sankhepa (brevity), 4 Ouchityam (propriety), 5 Yavatarthata (use of no more words than are necessary to convey the meaning) and 6 Abhivakti (explicitness).

Prashasti signifies the virtue of pleasurably affecting the minds of others, and is usually grouped under two subheads such as the Premokti, and the Stuti. The two preceding forms are used, in turn, in extolling the virtues of an object or person, whereas Kanti consistss in writing in a style, pleasant to the public and the art-critics alike, and which offers no difficulty or ambiguity, as regards the sense and construction (of a passage) (2—4).

Ouchityam (propriety) consists in opening a work in a vigorous but unexcited way. Sankhepa consists in expressing maximum sense with the minimum number of words. Yavatartha consists in using only as many words as are necessary to convey the meaning, without even a word too much or too less. Abhivyakti signifies explicitness or directness in a literary composition. This explicitness in conveying the meaning is due to either of the three powers of a word, which are known as Vachakatva, Lakshana, and Vyanjakatva. In other words, a word is either a Vachaka, a Lakshanika, or a Vyanjaka. A word generally assumes the meaning of another, inorder to help the general conveyance of meaning (Akshepa). The meaning is either Mukhya (principal), Oupacharika (secondary), or Paribhasika (technical). Abhidha (denotation or the literal power or sense of a word) conveys to the understanding, the meaning which belongs to the word by common convention, while Sanketa signifies that which primarily made it a word at all. Lakshana denotes the power of a word to signify the probable and popular (Prasiddha) meaning, in exclusion of its primary acceptance, which is absurd or improbable under the circumstance.*

Lakshana is divided into two classes, such as the Suddha, and the Gouna. The former is again grouped under two subheads, such as the Lakshana (proper) and the Upadanam. The Lakshana has been defined before, while the Upadanam signifies the case in which a word gives up its own meaning, and assumes that of another, in order to help conveying the

* The aphorisms of Rhetoric, as contained in the Kavyaprakasha, were first constructed by the sage Bharata, on the basis of the rules laid down in the present Puranam. Mammata Bhatta, the famous Rhetorist, thus defines Lakshana in his Kavya Prakasha.

मुख्यार्थबाधे तद्योगे, रूढितोऽथ प्रयोजनात्।
अन्योऽर्थो लक्ष्यते यत् सा, लक्षणारोपिता क्रिया॥

Kavyaprakasha,

general sense. Saropa-Lakshana consists in the fact of a word's having an alien meaning (Apahnuti) super-impressed upon it, while the contrary is called the Sadhyavasanika. The case, where the relation of cause and effect, is capable of being established, the meaning expressed by a word importing such a relation, should have the category of Gounata (secondary acceptance) (5—18).

-:o:-

CHAPTER CCCXLVI.

Said the God of Fire:—A poem embellished with different rhetorical figures, should not be defective as to the other essentials of poetry. Rhetoric encumbers a bad poem, as ornaments prove simply as burdens to a homely figure.

The points of excellence in a poem, are such figures of speech as the Shlesha, etc., while such traits as Gudarthata (hidden meaning), should be branded down as faults.

Guna or excellence in a poem is that, which imparts a lustre to its theme, and enhances the beauty and sweetness of the descriptions (1—3).

Guna is usually divided into two classes, such as the Vaisheshika (specific) and the Samanya (General). The excellence, which is common to the several components of a poem, is called the Samanya, while that which confines itself to any specific part or feature, is called the Vaisheshika. The Samanya or General Guna, in its turn, is classed under three subheads, according as it appertains to the sound, or to the sense, or to both of them combined. The Gunas, which are restricted to the words which form, as it were, the body of a poem, are seven in number, such as the Shlesha,

CHAPTER CCCXLVII.

SAID THE FIRE-GOD :—Those traits in a literary composition, which prove positively unpleasant to the wise, should be deemed as Defects (Doshas); which are classed under seven sub-heads according as they are incidental to the defects of the author, the subject, and the style. Defects which may be directly attributed to the fault of an author, are four in number, according as the author is found Sandihana (Doubtful or dubious), Abinata (proud or immodest), Sannajna (man of little learning or information) and Jnanta (over-learned).

Defects in their turn are again grouped under two broad sub-divisions, such as those that relate to terms or words only, and those that appertain to sense or sentences. The two primary defects which are usually found in connection with words, are the Asadhutvam, and the Aprajuctvam. The former consists in using a word which is not to be found in a lexicon, while the latter signifies the use of a term to express a sense to which it does not apply, and the derivation of which the wise cannot rightly account for. The five other defects are Chhandasatvam, A-Vispastatvam, Kastatvam, Asamayaikatvam, and the Gramyatvam.

The defect of Chhandasatvam (metricalness) cannot be found in prose compositions, whereas that which is not explicit is called the Avispashtatvam. The latter is divided into five classes, such as the Gudarthata, Viparyastarthata, and the Sanshayitarthata. Gudarthata (covert meaning) implies a case where the meaning is collected with the greatest difficulty. Viparyastarthata consists in using a term which rightly conveys a meaning other than the intended one. Sanshayarthatvam consists in using a word of ambiguous import (4—10).

hard and difficult sounds, as well as any dullness, and looseness of structure, is an instance of Sukumarata. That quality in a literary composition, which makes patent the greatness of its subject at the first hearing, is called the Udarata. Weighty reasons adduced to substantiate the subject of a discourse, usually mark the pompous or elevated style of composition, known as the Proudhi. Samayikata consists in making out the sense of two different and independent statements, or categories by the means of setting up a connection between them either internally or externally (13—18).

The attribute of Udarata is divided into six different subdivisions, such as the Prasada, Sobhagyam, Yatasyakhyam, Prashastata, Paka and Raga. Prasada consists in using terms which convey explicit and unequivocal meaning to the readers, with the greatest perspecuity. The quality of style which discloses a noble trait in the subject at the first instance, is called the Soubhagyam. Yatashankhyam* consists in establishing a mutual concordance between a series of subjects and their respective predicates which follow them. Prashastam consists in describing a horrible subject with the best elegant terms possible. Paka consists in describing a noble fruition of a particular theme of discourse. The Paka, like the accumulation of water within the shell of a cocoanut, may reach its perfection through four differen stages of formation. Where the Paka begins or ends witl words of sweet import (Sourasyam), it is called the Mridvika Paka, whereas the Raga is usually marked by a peculia eulogy in the style (19—24).

* यत्रं मिश्रं विगत्तिश्च त्रय रचनाः भवन्ति ।

Chandr. 5,197.

-:o:-

CHAPTER CCCXLVII.

SAID THE FIRE-GOD :—Those traits in a literary composition, which prove positively unpleasant to the wise, should be deemed as Defects (Doshas); which are classed under seven sub-heads according as they are incidental to the defects of the author, the subject, and the style. Defects which may be directly attributed to the fault of an author, are four in number, according as the author is found Sandihana (Doubtful or dubious), Abinata (proud or immodest), Sannajna (man of little learning or information) and Jnanta (over-learned).

Defects in their turn are again grouped under two broad sub-divisions, such as those that relate to terms or words only, and those that appertain to sense or sentences. The two primary defects which are usually found in connection with words, are the Asadhutvam, and the Aprajuctvam. The former consists in using a word which is not to be found in a lexicon, while the latter signifies the use of a term to express a sense to which it does not apply, and the derivation of which the wise cannot rightly account for. The five other defects are Chhandasatvam, A-Vispastatvam, Kastatvam, Asamayaikatvam, and the Gramyatvam.

The defect of Chhandasatvam (metricalness) cannot be found in prose compositions, whereas that which is not explicit is called the Avispashtatvam. The latter is divided into five classes, such as the Gudarthata, Viparyastarthata, and the Sanshayitarthata. Gudarthata (covert meaning) implies a case where the meaning is collected with the greatest difficulty. Viparyastarthata consists in using a term which rightly conveys a meaning other than the intended one. Sanshayarthatvam consists in using a word of ambiguous import (4—10).

Defects there are of other sorts, which are attributed to causes other than those of creating unpleasant feelings in the wise (readers). These Defects usually go by the epithets of Asukhocharyayamantvam, Kastatvam, Samayacchuti, Asamayikata, etc. Gramyata signifies the use of an obscene or inelegant term or expression.

The obscenity or vulgarity in its turn, is divided into three sub-heads according as it is brought about by a term specifically denoting a vulgar thing, or by a term which may vaguely suggest an inelegant meaning, or by a term which by association, gives rise to a vulgar idea.

The defects which are restricted to the misuse of words, are again grouped under two heads, such as the Pratisvika (specific) and the Sadharana (general). The latter denotes a fault which extends over the entire range of words, used in a particular stanza or division of a book, and is divided into five sub-classes, such as the Kriya-Bhransha, Karaka-Bhransha, Visandhi, Punaruktata, and the Vyasta-Samvandhata. The first embraces instances where the verb is omitted, while the second is applied to cases where the rules of case-inflexion are infringed, or are but partially observed. Visandhi is found in cases where the compounding is defective. The latter, in its turn, is grouped under two sub-heads, according as the compounding of words, is defective, or is entirely dispensed with, and according as the interpretation becomes hard and obscure, or contrary and bad. Punaruktata (tautology) consists in dealing afresh with an idea, already finished and discussed, and is divided into two sub-heads, according as it is restricted to, a repetition of a sound, or a sense (Arthavritti). Arthavritti, in its turn, is usually grouped under two sub-heads, according as the repetition or recurrence of the sense, is brought about by means of a separate word, or of a word importing an innate reduplication of the original sense (11—19).

Vyasta-Sambhandhata embraces instances, where a proper relation cannot be established between the attributes, predicative of subjects, which are complementary to each other, and is divided into three classes. Asamarthata, on the other hand, signifies the inability of a word to establish the truth of a statement, about to be demonstrated. Similarly, other the defects are enumerated such as the Viruddhatvam, anachronism, defective-unity of time and place, etc. (20—23).

Defects, which are ordinarily detrimental to the merit of a poem, may prove as positive excellences under peculiar circumstances, and, hence the eleven classes of Nirarthata are not to be knocked down as demerits in the Dushkara style. Similarly, the defect of hidden meaning (Gudarthata), is a mark of excellence in a composition marked by the sentiment of Roudra. Likewise, Gramyata (inelegance) is something otherwise than a defect, while occurring in a speech of a vulgar or illiterate person, or when a word of vulgar origin imports a meaning which is recognised by the general convention of the erudite and scriptures (Shastras). A faulty compounding of words, is not to be censured in a case, where a difficulty of construction or interpretation, is intended by the author. Similarly, a Kriya-Dhansa is not a defect, where a complete action is otherwise denoted by means of Adhyahara. In an aliterated stanza, a repetition of terms, or a defect otherwise placed under the category of Vyasta-Samvandhata, adds to the merit of the composition. Lastly, where no difficulty is experienced in detecting the characteristic coincidence of the name, number, and case-ending of the object and standard of comparison, one Upamana may be likened to a host of Upameyas, without any prejudice whatever (24—30).

A theory or usage (Samudachara), adopted by poets in general, is called the Samaya, which may be grouped under two broad heads of distinction, as the Samanya, and the Vishishta. The theory of spontaneous concepts, embracing

all categories in the field of self-conscious, and unanimously believed by its followers without any qualification, is called the Samanya. On the other hand, some there are who hold that the ideas or concepts are scintillating in close and continuous succesion from consciousness, though only few of them may appear in the region of the self-conscious (from the subliminal field below). Others, on the contrary, hold that there is a break or interval between the rising of one idea and that of the other, so as to allow the mind to be cognisant of their own individual difference in unity, while another sage maintains that knowledge or concept consists in an act of judgment or discrimination. Other sages (like the Bouddhas) hold that our conscious state consists of a series of sensations which perish, as soon as they are born. Others there are, who maintain that the living soul, imprisoned in animal organism, projects the concepts (the components of his real nature) in the mind (result of such combination) of the animal, and which vary according to the intrinsic capacity of each individual, while others, sincerely believe that it is the word (nomen) who gives rise to a correspondig concept in our mind (31—35).

The four religious orders of Shakta, Shaiva, Soura, etc., hold Brahman to be the first cause of the universe. The Sankhyas hold that the universe has come into being through the working of the Pradhanam. These three categories freely moving about in the region of eternal knowledge (Sarasvati Loka), may form combines, and such a combination of two of those fundamental categories, is called the Dvaita (two-blended). This duality may be entirely divested of the Asat or NESCIENCE, or it may be fully permeated, or penetrated into by the Sat or the Real, and hence is governed by a duality of motion. A category whose existence cannot be detected by such proofs, as Pratyaksha (positive sense-experience), is called the Asat, or unreal, and the poets and seers, hold that (Asat, nescience, or unreal) to be the factor

which science or knowledge illumines. That which acts and abides for good, is called the Sat (Real). The Brahman, the absolute knowledge, though qualified by Nescience (Avidya, the limiting point of human knowledge),* is the only reality. The god Vishnu is the embodiment of sentiments and poetry, and hence he is the cause that leads human soul to the region of elysian felicity. Knowledge is of two kinds, Para, and Apara, and the latter leads to a cessation of the necessary cycles of existence (36—41)

-:o:-

CHAPTER CCCLXXXIV.

Said the Fire-God:—Now I shall deal with the lexicon that consists of monosyllabic words. The word 'A' means the god Vishnu and restraint. A means the god Brahman and speech, and also signify a boundary line. The same word when used as an interjection, is an expression of anger, disgust and pain. 'Ih' signifies the goddess of wealth, and attachment. 'Uh' stands for the god Shiva. The long 'Uh' denotes the monsters and other infernal spirits. 'Ri' denotes a word. The long 'Ri' signifies the deity Aditi. The 'Lri,' long and short, respectively signify the deities Diti and

* Then the question would no doubt be asked once more how can there be Nescience affecting the Supreme Soul, which is All-in-All...?...

But there is a point in every system of philosophy where a confession of ignorance, is inevitable, and all the greatest philosophers have had to confess that there are limits to our understanding the world, nay this knowledge of the limits of our understanding has, since Kant's criticism of Pure Reason, become the very foundation of all critical philosophy.—*Vide* MaxMüller's *Vedanta Philosophy*, p 99.

Guha. The letter or word "E" (as in "bend") signifies the goddess. 'Ai' stands for a Yogini. 'O' signifies the god Brahman. 'Ou' stands for the god Maheshvara. 'Am' means desire. 'Ah' signifies that which is commendable. 'Ka' stands for the deities such as Brahman, etc., 'Ku' expresses anything bad or ugly. 'Kham' means the heaven, the senses, a sword, a Gandharbha and the god Vinayaka. The word 'Gam' denotes a song. 'Go' signifies the act of singing, whereas 'Gha' signifies the mouth and the small bells (kinkinis). The letter 'Unga' signifies the act of beating or striking, a subject, a desire, and the god Bhairabha. 'Cha' means anything pure or a wicked person, while 'Chha' signifies the act of cleaving, or wearing out a thing 'Ja' denotes a song—'Jha,' anything commendable, while 'Unga' is expressive of strength in general (1—6).

'Tah' signifies the act of singing, 'Tha,' a circular ring or halo round the disc of the moon, or the expanse of ether or the god Shiva, or the act of binding. 'Dah' means a sound, fear or the god Rudra, while 'Dhah' denotes a sound or a drum. 'Na' (murdhanya) means determination, and Niskarsha. 'Pa' signifies a thief, or the inner down of a bird. 'Tha' means the act of eating, or cleaving a thing asunder. 'Dah' denotes the act of holding, or ornamentation. 'Dhah' means the god of fate, and the Dhustura flower. 'Na' signifies a collection, or the act of being in the right place. 'Pa' signifies an artificial wood, or a flower garden, or famous, when used an adjective. 'Phah' means a thunder storm. 'Phah' denotes the act of blowing with the mouth, as well as abortiveness, or disappointment. 'Vah' signifies a bird, and 'Bham,' a star. 'Ma,' means the goddess of wealth, beauty, measure. 'Ya' means a religious sacrifice, a pilgrim. 'Roh' means fire, 'Lah' the god Indra, 'Loh' the god of fate, and "led" or "actuated" when used an adjective. 'Vah' means the act of analysing, and the god of oceans. 'Shah' means a lying down, 'Sham' means happiness. 'Shah' signifies "noble," 'Sa,' a trial. 'Sa,'

the goddess of fortune, whereas 'Sam' means hair. 'Ha' means holding or comprehension, whereas 'Ksha' means a letter of the alphabet, or a man of the Kshatriya caste (7—12).

Lastly the term 'Kshoum' denotes the gods Nrishinha, Hari and Kshetrapala respectively. A Mantra, consisting of a single letter only, should be looked upon as identical with the deity of which it is the symbol, and grants earthly good to its votary, and ultimately destroys the fetters of his life. The Mantra, running "as obeisance to Haihayashira," endows all sorts of gifts on the votary. The Mantras, beginning with the Akaras, etc., are called the Matrika-Mantras, and as such they are the best of the species.

The deities such as Bhagavati, Katyayani, Koushiki, Chandika, Prachanda, Sura-Naiyka, Ugra, and Parvati, should be worshipped with the goddess Durga, on a mystic diagram of the Eka-Padma class.

"Om, may we know the goddess Chandika, let us meditate upon her divine-self, and may Durga lead our mind to that." Then the worship should be conducted with all the essentials, mentioned under the head of a Shadanga-Puja, and the different manifestations of the goddess, such as Ajita, Aparajita, Jaya, Vijaya, Katyayani, Bhadra-Kali, Mangala, Siddhi, and Revati, together with the Ganas and the gods, such as Hetuka, Kapalika, Eka-pada, Bhimarupa, and the guardian angels of the quarters of the heaven, should be worshipped as well 13—18.

Then the Mantra, running as "Hrum, obeisance to Durga, —to Durga, the protectress," grants success in connection with a Mantra. The goddess Gouri, should be worshipped with the deities, such as Dharma, Skanda, etc., and the goddess of energy, as follows:—"Hrum, obeisance to Prajna, Hrum, obeisance to Jnana. Hrum, obeisance to Kriya (goddess of action). Hrum, obeisance to Vacha (the goddess of speech). Hrum, obeisance to Vagishi (the goddess of speech). Hrum.

obeisance to Jvalini (the goddess of fire), Hrum, obeisance to Vama (the goddess of womanhood), Hrum, obeisance to Roudri (the goddess of fierceness), and Gam, obeisance to Gouri" (19—20).

"Om Hrum, Sah obeisance to Maha-Gouri, the beloved wife of the god Rudra." The divine energies of knowledge, action beauty, sweetness and love, together with the guardian deities of the sky, such as Indra, etc., should be worshipped in connection with a repetition of the aforesaid Mantra.

The principal Mantra in connection with a worship of the god Ganapati, runs as "Om Gam, obeisance." The different manifestations of the deity, such as the elephant, the red and white, the Samodaka, the great Ganapati, together with the exponents of his divinity, such as the tusk, etc., should be worshipped as well. Then the god should be worshipped by uttering the following Mantras:—"Obeisance to Kushmanda. Obeisance to the single-tusked one, who has killed the demon Tripura in battle. Obeisance to the black-teethed one whose dreadful laugh startles the universe. Obeisance to the one with a face provided with a long and protruding nose. Obeisance to the one who holds a lotus flower in his tusk. Obeisance to Megholka. Obeisance to Dhumolka. Obeisance to the one with the crooked lips. Obeisance to the remover of all impediments. Obeisance to the fierce and dreadful one. Obeisance to the one whose gait resembles that of a lordly elephant. Obeisance to the one from whose neck dangles down the coils of the serpent Vasuki in the form of a necklace. Obeisance to the one who wields the moon, and obeisance to the lord of the Ganas."

Oblations of sesamum should be offered to the deity by uttering each of the abovesaid Mantras, whereby the worshipper would be able to realise all his desires. In the alternative, the god should be worshipped by uttering the Vija-Mantra with Has, etc., prefixed to it, and followed by the term Namas (obeisance) (21—24).

CHAPTER CCCXLIX.

SAID THE FIRE GOD :—Now I shall speak all about the four different kinds of dissolution such as the Nitya, the Naimittika, the Prakrita, and the Atyantika. By the first, we understand the constant and continuous dissolution (death) of beings, as is witnessed in our every day world. The Naimittika dissolution, on the other hand, signifies a dissolution of all created or phenomenal appearances, and their final merging in Brahman, the ultimate receptacle of all. The Prakrita, which comes on at the close of four thousand Yugas, denotes the dissolution of the physical universe, while the Atyantika Laya means the merging of the human soul (Jivatman) in the Brahman (Supreme Soul) through a perfection of knowledge and the annihilation of the obstructing Nescience (1—3).

I shall narrate to you the nature of a Naimittika dissolution, which takes place at the close of a Kalpa. The earth becomes exhausted, after a thousand of each of the four Yugas is successively buried in the womb of eternity. Thus for a hundred years, the bountiful showers of rain never enliven this perched and desolate planet. All animals perish in want of food and water. Then Vishnu, the lord of the universe finds his lodgement in the seven rays of the sun, and drinks up the contents of the earthy oceans, as well as all waters contained in the bowels of earth and the nether regions. After that, the seven rays of the sun, feeding upon these waters, grow in volume and weight, and are transformed into seven majestic globes of light and heat like their parent luminary, and burn to ashes the three worlds with the nether regions as well. O thou twiceborn one, the surface of the earth undergoes a change. It becomes

considerably flattened and assumes the shape of the back of a tortoise (4—7).

Then the fire of dissolution, which is but a manifestation of the god Rudra, is made more scorching by being blended with the poisonous breath of the primordial Hydra, and reduces to ashes all the nether regions. Thence the final fire (Vishnu) attacks the upper layers of the earth's crust, and then the surface of the earth, and thence invades the region of heaven. Then the three worlds appear like one blazing mass (Amvarisha) and the inmates of the two worlds, oppressed with the intolerable heat, ascend in succession to the regions of Maha and Jana (8—10).

Then the fire of dissolution which is but another manifestation of the god Rudra, burns down the universe, while from the breath of the god Hari, are generated packs of sable cloud chequered with the bands of lightning, and pour down torrents of perpetual rain, and put down the fire that has consumed the universe for a hundred years. Then when the water rises up to the place where the constellation of the seven sages (Saptarshi-Mandala) has been, the breath of the god Hari gives rise to those final storms which disperse those clouds. Then the god Hari, after having taken in the breath that produced those clouds, lie down on the surface of the ocean of universal water, in the shape of the god Brahman, and the Siddhas and the holy sages, who reside in the ocean at the time, wait upon him with hymns and panegyrics. The god Madhusudana thus bides his time on the surface of the universal water, enveloped in his divine attribute of Yoga-Nidra (psychic sleep), which is nothing but a phase of his own illusive Nescience, and represents the suspension of his will as manifest in the universe. Thus lies down he, contemplating on his divine self which is known as Vasudeva, and does not stir himself till before the lapse of a Kalpa (11—14).

After that the god rises from his sleep, and creates the universe afresh. Then for the period of two Parardham, the universe lies latent in the womb of the cosmic nature (Prakiti) to be subsequently evolved out. O thou twice-born one, the Prakrita dissolution, on the other hand, is brought about by a conflagration of the universe due to an utter absence of rain. Then the modifications of the Mahat (phenomenal principles) are reduced one into the other, through a working of the will of Krishna. The water first swallows up the principle of earth together with its characteristic attribute of smell. Then the earth, divested of its differentiating trait of smell (Gandha), tends towards annihilation. Then the attribute of Rasa (Rasatanmatra) which characterises water in general, is eaten up by light with its watery receptacle, and after the destruction of water, the fire reigns supreme in the universe. Then the wind eats up the suns with their attributes of colour and light, and then the Akasha (ether) eats up the air with its attribute of touch. The Akasha in its turn, is merged with its attribute of sound in the principle of universal space (kham), and then the Mahan swallows up the material principles as well as the universal space with its attribute of Abhimana [egoism] (15—23).

The earth is reduced to water. The water is dried up by heat The heat, in its turn, is destroyed by the wind. The wind, in its turn, is gathered up in the womb of space. The space is merged in the principle of self or mind. This egoism or Ahankara is swallowed up by the principle of Mahat, while the latter find its final resting place in the breast of the universal nature (Prakriti). The Nature or Prakriti or animated cosmic matter, has two aspects, the one visible and the other invisible. The visible part or aspect is merged in the invisible one. The Purusha or the subjective element, which is pure and absolute consciousness, is a part of the supreme soul. Both the Purusha and the Prakriti, in their turn, are finally merged in the supreme soul. The

supreme soul is unconditioned by name, species, etc. He is supreme knowledge, the perfect soul contained in an entity of knowable soul (24—27).

——:0:——

CHAPTER CCCL.

SAID THE FIRE GOD :—Now I shall deal with the aspect of dissolution which is known as the Atyantika Laya (spiritual Dissolution). A man is said to attain to that stage, when through a knowledge of the Adhyatmika torments which fall to the lot of every one in life, he renounces the world and its concerns, and is able to merge his soul in its supreme prototype. The pains known as the Adhyatmika are grouped under two sub-heads according as they are restricted solely to the body or to the mind. O thou twice-born one, the bodily ills are varied in their character (1—2).

The human soul (Jivatma) after having left the sensual body in which it had been incarcerated, again takes its birth in the maternal womb, the choice or selection of its next bodily parents being determined by his deeds in his previous existences. O thou twice-born one, the Ativahika body, (which is peculiar to man alone) is the body which the soul assumes after physical death, and is taken away by the orderlies of Yama (the king of death), after the dissolution of his gross earthly body. O thou, the best of the twice-born ones, the same body is taken away by the servants of Yama, along the path over which he wields the uncontrolled sway. This is the specific lot of humanity, as contra-distinguished from his fellow animals. Then he is made to whirl round in the womb of the hell of Sadjati which resembles a Ghata-Yantra in structure (3—5).

O Brahmana, this world is a world of deeds, whereas the next world is a world where souls are dealt with according to their deserts. The god of Death determines the hell to which a soul is to be committed to undergo punishment, or to the womb in which he is to be born in his next existence, according to his deeds in the previous life. The god of Death witnesseth the human souls being poured into the wombs of their mothers in the form of essential air. The warders of Death lead the souls of men to their appointed places in the kingdom of their master. The virtuous they adore, while the souls of the wicked they oppress, and the god Chitragupta draws up an inventory of the good or evil deeds done by them in life (6—9).

The departed soul staying in the Ativahika body, receives the funeral oblations offered to him by his relations in this world, and then ascends to the region of the Pretas and assume an astral shape. Thirst and hunger oppress them at this point of transition in their progress upward, and they delightfully partake of the oblations and libations of water offered to them by their friends on this side of life. Without such oblations and offerings, a soul cannot pass from his Ativahika body to the astral plain. Then after the lapse of a full year from the date of his death, and after having witnessed the Sapindakarana ceremony done for his welfare, the soul of a man, renounces his Preta body and assumes one (Bhoga-Deha) that makes him capable of enjoying the fruits of his work, which might be either good or bad. Then having enjoyed the fruits of his deeds done in a previous life, a soul is again cast down by the Law of Karma, and the body assumed by him in the time of such enjoyment, is eaten up by the spirits of the night. The soul of a man, who was not wholly free from sin in his mundane existence, first reaps the fruits of his good deeds in paradise, and is then committed to the pangs of hell in a body which the souls of the wicked assume. The soul that suffers hell at the outset

and is thus purified, rises up to heaven to enjoy the fruits of his preponderant good in life, and takes its re-birth, after the appointed time, in a pure and prosperous family. The soul of an otherwise virtuous man, but tinged with the shadow of an accidental sin, suffers penances in order to purge off that much of evil, and assumes a beautiful shape after the necessary purification. A soul is liberated from hell even when a small residue of his previous Karma still exists, and takes birth in the wombs of animals (10—18).

The Human soul, even after making its entrance into its mother's womb, assumes a gelatinous body, which becomes denser and more consistent in the second month of gestation. The limbs and members of the body begin to appear in the third month, and the bones, the flesh, and the skins are formed in this fourth. The hairs grow up in the fifth. The heart is formed in the sixth, and the fœtus becomes sensitive to painful or pleasurable sensations in the seventh. The child remains in the womb, covered all over with the placenta, with his two hands blended and placed on his forehead. Thus the child is ensconced in the womb pressing upon the abdominal region of its mother, and with its face turned towards her back-bone. He fully recognises the person in whose womb he has been placed, and recollects all the incidents that marked his career in a preceding life from the day of his birth. In the seventh month of gestation, the child participates in the essence of food assimilated by its mother, and becomes restive throughout the eight and ninth month of pregnancy. It suffers extremely at the coition of its mother, and any fatiguing bodily exercise on her part, produces a similar exhausting effect upon it. It takes ill with any ailment that troubles its mother, and a moment of agony seems a century in its dark and cheerless incarceration. The Karmas of its previous existence trouble him sorely and give not a moment of respite. The child forms resolutions for the emancipation of its soul, and prays, "Om Brahman, let me

be free this time, and I shall do my best to work out my own salvation" (19—26).

Then when fully developed, the wind inside its mother's womb which begins to move at the time of partition, casts it out through the vaginal canal. In the first month of its infantile life, even the slightest contact gives it pain. The Ether with its attribute of sound, gives rise to its auditory organs, and the sense of hearing, as well as to its notion of space or extension. The wind gives rise to its organ of respiration, and the organs that are involved in that particular process, as well as to the capacity of turning on its side. The fire gives rise to its bile, sight, complexion, and organs of digestion. The clouds give rise to its colour, strength, etc. From water are formed its taste, perspiration, slime, mucus, fat, blood, semen, urine, and phlegm. The earth gives rise to its sense of smell, hairs, nails, weight, etc. (27—30).

The maternal or anabolic element contributes to the formation of its heart, skin, flesh, hue, umbilicus, slime, fat, stomach and pancreas, while from the paternal factor (katabolic) are formed such bodily and mental principles, as veins, arteries, nerves, semen, etc. The mental attributes which are ascribed to the virtue of Tamas in a man, are, lust, anger, fear, joy, susceptibility to virtue or vice, complexion, features, error, ignorance, idleness, thirst, hunger, secretion, vanity, grief, etc. Factors which are looked upon as exponents of a Rajasika temperament are desire, anger, valour, desire for celebrating sacrifices, egotism, and slight estimation of others. O thou great sage, a will to do right, a a desire for the final emancipation of the soul, extreme veneration towards god, compassion, oneness of purpose, are the virtues that adorn a man of Sattvika temparament (31—36).

A man who is restless, irritable, garrulous, shy, contemplates himself as ranging the skies, in sleep, and is otherwise

addicted to the vices and temptation of Kali, should be considered as a being in whom the wind preponderates. A man possessed of a bilious temperament, always betrays an irascible disposition. His hairs become untimely grey. Such a man shows a great zeal for learning, and becomes a depository of sound knowledge, dreams of fires and conflagrations in his sleep, and is very combative in spirit. On the other hand, a man possessed of a phlegmatic temperament, dreams of vast sheets of water in sleep, and is sure to be kind and constant in his dealings and pursuits (37—39).

The serum exhibits itself in the organism of a man, in forms of blood and watery exudations. The Lepanam contributes to the formation of flesh, and helps the processes of soothing and secretion. Dharanam is restricted to the bones and the marrow imbeded in them, while Puranam means augmentation of semen. Semen is formed from Ojas (albumen), and in albumen vitality is said to lie inherent. The external layers of the skin, together with the one that contains blood, are seven in number. The first or epidermis is the external layer, then is the layer that contains blood, and then is the layer that contains the vilasas. Then lies the one which is the seat of tickling sensation. The fifth layer of skin from the outside, is the seat of erythematous diseases. The sixth fold is called the seat of life, or the skin proper, the true organ of tactual sensations. The seven sheaths are the sheath of flesh, the viscus of blood, the viscera of liver and spleen, the sheath of fat, the sheath of bones, the viscera of phlegm, excreta, or fatty matter situate in the abdomen. The two sacs (Dhara) are known as the sac of bile, and the seminal sac, or the Shukrashaya (40—45).

—:o:—

CHAPTER CCCLI.

SAID THE FIRE GOD:—The sensibilities of sound (hearing), touch, sight, taste, and smell, are the attributes of such sense organs, as the ears, the skin, the eyes, the tongue, and the nose; while the remaining principles of an animated human organism, are the intellect, and the sky. The arms, the genitals, the hands, the feet, and the tongue, are the organs which are the material embodiments of the principle of kham (sky), and the functions of ejection (utsarga), exhilaration (Ananda), handling, locomotion and speech are their effects. The organs are grouped under two sub-heads, as those of operation and intellection, and they number five in each of the groups. The five material elements are the objects of the five organs of sense-perception, which serve as five channels, through which the knowledge or information of the external world reaches the mind, the lord of them all. The soul is the supreme subjectivity which is imperceptibile by the senses, and which lies amidst the twenty-four Tanmatras (fundamental material principles), as a fish floats in water, untouched by it, though sporting therein (1—4).

The qualities of Sattva, Rajas, and Tamas, attach themselves to this invisible factor (Avyakta), while the inner being is called the Purusha (the soul), which is a part of the eternal cause, the Para Brahman (the supreme soul). He who knows this supreme Purusha, attains to the highest station in eternal life (5—6).

There are seven sacs or receptacles in the body, such as the receptacle of blood, the receptacle of phlegm, the receptacle of undigested food, or stomach (Amashaya), the receptacle of digestion, the receptacle of wind, and the receptacle of urine, while a woman has got an additional sac, or pouch

in the shape of the womb. The bile in the digestive sac (Pakvashaya) is due to the action of the internal fire. The uterus is opened up during the period of menstruation, and produces a dilatation and a flushed condition of the vagina, which is so helpful to fecundation. The uterus is shaped like a lotus flower, which expands during the menstrual period, and retains the semen, affixed to the ovum, and floating about in the catamenial blood. The semen, to which is due the body of the fœtus, chases the ovum out of a sort of psychic affinity, and is subsequently evolved out in the shape of a child. During the menses, the vagina is filled with phlegm, bile and wind, which leads to a dilatation of the uterus, so that fecundation might not otherwise prove abortive (7—10).

O thou of a mighty heritage, then the viscera, such as the heart, the liver, the spleen, and the other, are formed in due succession. O thou who art cognisant of all virtues, the serum, fully matured, gives rise to the organs. From the froth of the blood the Pukkasas are generated. The blood, in its turn, is converted into bile, and is then called the Tandaka. The heart is evolved out from a matured and expanded conglomeration of blood and fat, while the Antras or the intestines, are formed out of a similar combination of flesh and blood, and which measure three Vyamas (a measure of length equal to the space between the tips of the fingers of either hand, when the arms are extended) and a half in men, and three Vyamas only in women, as ascertained by the holy sages conversant with the Vedas (11—15).

The heart, owing to an expanded condition of its inherent phlegm, assumes the shape of a lotus bud, and is embued with a sort of constant moisture, and dangles with its head downward. The Jiva or the Soul, which is evolved out through a combined action of the blood and wind, is seated in the cavity of the heart, and consciousness, with its exponent of feelings and ideas, are necessarily ensconced in that. The spleen is situated on the left of a line, imagined

as passing through the heart, while the liver is situated on its right. The lungs (Kloma) are situated on the right side of the aforesaid lotus (heart). The veins and arteries (Srotansi) which carry the phlegm, blood, etc., give rise to the senses or Indriyas, which are the doors to our perception of the objective world (16—19).

The white of the eye (conjunctiva) ows its origin to the paternal element in the child, and is the direct product of phlegm, while the black spot in the organ is the product of its maternal element, and is evolved out by the action of the vital wind. The skin, which is the product of bile, should be considered as an exponent of both the parental principles. The tongue is a product of flesh, blood and phlegm, while the testes are formed by a combined action of the fat, blood, and flesh. The ten abodes of life, are the head, the heart, the umbilicus, the throat, the tongue, the semen, the blood, the pelvis, the anus, and the calves of legs. The tendons which are sixteen in number, are arranged as follows:—two in the hands, two in the legs, four in the back and the throat, while the Jalas (Membranes) which are sixteen in number, are distributed all over the of body from the feet to the head. The flesh, sinews, arteries, and bones, are firmly blended together, about the regions of wrist, calves, etc. The wise have ascertained that there are six kurchas separately over the hands, and feet, as well as over the neck and the penis. The four tendons or ropes of flesh which are situated about the spinal column, are held in their places by means of ninety (navati) muscles. The Siranis number seven in all, five of them being situated in the region of the head, and the remaining two in the tongue and the penis respectively (20—27).

The bones which form the foundation of a human organism, number sixty-three in all, or sixty-four including the cartilage. The nails number twenty in all. The bones of the upper and lower limbs, are arranged in four different

groups, in the following order:—six (sic) form the bones of fingers, two form the bones of the upper arms, four, of the lower, and similarly the thigh bones are two in number, while the bones of the lower legs (tibia and fibula) number four in all. The bones of the hip are two in number, which are connected with the sacrum which terminates in the coccyx. The cranium consists of six pairs of bones and four others. The face consists of six pairs of bones, and two others (the vomer and the inferior maxillary). The bones of the body, or trunk, consists of the vertibræ, the breast bone, and the ribs. The neck consists of seven bones. The bones which form the vertibræ, (both dorsal and lumbar) number seventeen in all. The veins and arteries, considered both according to their up-coursing or down flowing directions, as well as those which turn inward, number as above described, and supply the whole organism with blood, serum, and healthful moisture, just as artificial fountains and water courses in a field, serve to bring on a deposit of nutritious slime. There are seventy-two chambers or cavities of fat, marrow, blood, bile, urine, phlegm, serum, etc., as well as the one set apart for ovum in women. O thou great sage, this corporeal body is nothing but a depository of dirt and filth (28—43).

——:o:——

CHAPTER CCCLII.

SAID THE FIRE GOD:—I have already described the roads of Yama. The bodily heat of a person augmented and diffused all through his system, through the action of the deranged wind, obstructs the free and spontaneous elimination of the diseased humours. The humours, thus choked up in their respective lodgings, generate heat in their turn,

which leads to the disintegration of the limbs and organs, known as the Pranasthanas (seats of vitality) and Marmas (vital organs).

The vital wind thus agitated by the exalations of the deranged phlegm, naturally seeks an aperture for its exit, which, in the case of a wise and virtuous person, choses one of the eight upward fissures of the body, such as the ears, the eyes, the nostrils and the cavity of the mouth. A wicked soul, on the contrary, makes its exit through one of the downward fissures of the body, such as the anus, the urethra, etc. The soul of a person, who had been a Yogin in life, is seen to make its passage good through the aperture in the cranium. Immediately before the moment of final severance is arrived, high spiritual activities are perceived as going on in the brain-cells of a Yogin, which seem to be dilated to their greatest capacity, and thus let out the imprisoned soul in its flight of light and joy (1—5).

In the case of an ordinary mortal, the winds known as the Prana (Breath) and Apana (abdominal wind), combine just before the advent of the critical moment, in contrariety of their situation and direction in health and life. Darkness and the principle of Nescience creep over the organs of life, and the Self-conscious lapses into unconsciousness. The real Self of the dying (Jivatma), thus dislodged from its seat above the umbilicus, draws within itself the essences of eight fundamental attributes of vitality from their material counterparts (the sense-organs), and quits the body through one of its upward or downward apertures, according to its deeds in life. The gods and the Siddhas (liberated beings) witness, with their spiritual vision, the separation between the body and the Self of a person, as described before, as well as its subsequent birth or bodily evolutions in the shape of a fœtus, in the womb of its mother in the next existence (6—9).

Immediately on its leaving the corporeal frame, the Self

or the Atman of a person, assumes a shape which is known as the Ativahiki, and which is composed of the essences of the five gross or material principles which enter into the composition of its earthly prison house. Thus the Purusha or the Jivatman clothes itself in a garb which is composed of the occult or unseen essences of ether, air, light, water and earth, in the same way and in the same proportion, as the dead body which it leaves behind, and resembles it exactly in all its essential features. The warders of the god of Death, lead these spiritual bodies on to their places of destiny, who, in the course of their journey, partake of the oblations, etc. offered to them by their friends in life.

Dreadful are the routes which lead to the mansion of Death, and they extend over a space of eighty-six thousand Kroshas, (Krosha=2 miles). The wicked souls, having been ushered into his dreadful presence, are sent at once to the particular hell, in which each one of them is to be tortured, according to the dictates of Chitragupta, his secretary. The souls of the good are led by pleasant and auspicious routes, to the beauties of heaven (10—12).

The hells to which the wicked souls are committed, number twenty-eight in all, and are situate beneath the downmost stratum of the seven nether regions. The cosmography of hell, would be best understood by conceiving twenty-eight globes or regions, one lying above the other, and each of them is divided into hundred and forty-four sub-divisions, or departments of torture. The names of hells counted from the top, are the Ghora, the Sughora, the Atighora, the Mahaghora, the Ghora-rupa, the Taralatara, the Bhayanaka, the Bhayotkata, the Kalaratri, the Mahachanda, the Chanda, the Kolahala, the Prachanda, the Padma, the Naraka-nayika, the Padmavati, the Bhishana, the Bhima, the Karalika, the Vikarala, the Mahavajra, the Trikona (the Triangular hell), the Pancha-cona (the five corniced hell), the Sudirgha (the elongated), the Vartula (elliptical), the Sapta-Bhuma, the

Sabhumika, and the Dipta (the burning one), and in these the souls of the wicked are punished and purified. Each of these places of torture, is presided over by five warders, or angels of punishment. The departments or sub-divisions of hell are named as the Rouravas, the Tamisram, the Andha-Tamisram, the Maharouravas, the Asipatra Vanam (the forest whose leaves are sword blades), the Loha-Bharam, the Kala-Sutram, the Maha-Nadakam, the Sanjivanam, the Sanghatam, the Sakakolam, the Kudmalan ,the Puti Mirttikam, the Louha-Sharakam, the Rishijam, the Pradhanam, and the Shalmalinadi (13—21).

These hells are all dreadful to behold. The miscreants and evil thinkers are cast into one of these dreadful places of punishment, or into several of them at a time. The warders of these dreadful confines, who are possessed of faces like those of cats, owls, jackals, vultures, etc., cast the essential bodies of men in caldrons of boiling oil, and then light up a fearlul fire under them. Several souls are left to be burnt in frying pans; some are boiled in caldrons of molten copper or iron, while others are left to die on the tips of pointed pikes. The warders of death torment the wicked souls with stripes of lashes, or heavy bastinados, who are made to drink of vessels full of boiling metals, or of noxious solutions of urine and other human excreta (22—27).

Some of the wicked souls are broken on the rack, while their bodies, which are made of quintessence of material principles, are cast asunder to be devoured by vultures and other rapacious beasts of the infernal regions. Here and there, may be seen by the blue light of hell, the souls of the wicked being boiled in caldrons of boiling oil, or wailing, or mourning those nameless hours on earth, in which they were tempted to commit sins, for which they are now punished.

The wicked having gone through their full term of imprisonment in hell, are again born on the surface of the earth. The soul of a murderer of a Brahmhana is born again

in the womb of a she deer, a bitch, a sow or a she camel. The soul of a drunkard takes its re-birth in the womb of a woman of a Pukkasha or Mlechcha class. The soul of a man, who had stolen a prohibited weight of gold in his previous existence, is born to trail the ground in the shape of a earth-worm, insect, or any other vermin. The killer of a Bramhana is punished with Pthysis in his next existence. Similarly, a drunkard is cursed with the disease known as the Shyabadanta (a peculiar type of dental complaint in which the teeth assume a yellowish brown hue and undergo gradual decay). The stealer of gold is afflicted with the malady known as the Kunakhava (bad nails) for his crime in a preceding life, while the man, who had defiled the bed of his superior in an antecedent birth, is tormented with lepra, or any other sort of skin disease in his present one. The agents or organs of sins, in such cases, are usually found to be disfigured or distorted, while in certain instances, they are found to be branded on the forehead of these evil-doers, in their successive births (28—33).

The man, who steals any quantity of boiled rice belonging to another, is sure to be born as a sorcerer in his next incarnation. The destroyer of the power of speech or articulation in a man, shall be born dumb in his next birth. The man, who steals any measure of paddy in this life, is sure to be born with abnormal bodily appendages in the next. A miser will be re-born as a man with a flat or depressed nose. The man, who robs another man's property, or carries away a woman lawfully wedded to another, shall be born as a Bramha-Rakshasa, and shall roam about in the deep solitude of dreadful wildernesses. The stealer of blood shall take his birth in the family of a man of vile cast. The stealer of perfumes shall incarnate as a mole in his next existence. A stealer of leaves and potherbs, shall be re-born as a peacock, a stealer of paddies as a mouse, a stealer of a domestic animal as a goat, a stealer of milk as a crow, a stealer

of a cart or any other vehicle as a camel, a stealer of fruits as a monkey, a steater of honey as a fly, a stealer of rags as a rook, a stealer of clothes as a man diseased with Psoriasis, a stealer of sweetened juice as a dog, and a stealer of salt as a cricket (34—38).

The three sorts of pain, which afflict all men in a more or less degree, are called the Adhyatmika, the Adhi-Bhoutika and the Adhi-Daivika. The first is the direct product of mind and its faculties, the second is caused by material instruments, such as weapons, etc., while the third is attributed to the effects of such physical phenomena, as thunder, lightning, etc, or is due to other acts of god. The wise, should annihilate this threefold evil by means of knowledge, perfected through a process of Yoga, or by observances of vows, or by practising penances and worshipping the god Vishnu (39—40).

——:o:——

CHAPTER CCCLIII.

Said the Fire God :—Now I shall deal with the eight auxiliary factors of Yoga. Knowledge is that which leads to a true conception of Brahma, the highest knowledge that illumines the universe. Yoga consists in concentrating the mind or attention on a definite subject, by abstracting or withdrawing it (*Sensorium Commune*) from all other objects of sense-perception, and in bringing about a communion between the human self (Jivatman) and its supreme prototype (Brahmatman). The five factors of discipline or self-control (Yama) are :—(1) Cessation of all killing propensities, (2) Truthfulness, (3) Uncovetousness, (4) Self-control, or, subjugation of the senses, and (5) Renunciation of all desires for gift or gain. These, together with the Niyama

(regulation of life) lead to all that can be desired in life, and ultimately to the final liberation of the Jivatman, or the true Self of a man. Purity, contentment, practice of austerities, and a desire to serve god at all times and under all circumstances, are the virtues that are to be cultivated by a journeyman on the road to self-knowledge. Ahinsa means clemency to all created beings and annihilation of all killing or pain-giving propensities. O thou twice born one, this non-oppressiveness (Ahinsa) is the best of all virtues. As the peculiar sort of gait known as the Gajapada, includes all other gaits of a journeyman, so other phases of piety are included within this particular factor (1—4).

Thus all virtues proceed out of this specific one of non-oppressiveness. Hinsa or oppression includes within its meaning all acts which cause anxiety, or positive mental pain, or bodily hurt to others, or spill blood from their bodies, or make them miserable, or permanently obstruct that which might have otherwise proved beneficial to them, or cleaves their hearts, or interferes with their liberty of movements, or destroys their comfort for good. These are known as the ten elements of hurt or killing. Truthfulness consists in speaking a fact, which actually exists, or has really happened at a time and place, and which, if known or communicated, will be of service to the whole human species (5—8).

Speak truth that is pleasant. Refrain from speaking an unpleasant truth, nor do you speak a pleasant thing that is untrue. This the wise aver to be the eternal virtue. Brahmacharyayam consists in abstaining from all sensual acts, such as actual coition, fond remembrance of a beloved woman, mental re-capitulation of her several charms and virtues, amorous dalliance with one's own beloved, longfully eyeing of her person, conversation with her in solitude, determination to visit her, endeavours to that end, and the final consummation of one's amours. Brahmacharyayam forms

the basis of all acts of piety, without which they fail to produce their desired effect.

Even the elders in age and wisdom, such as Vashishtha, Chandrama, Shukra, Vrihaspati, the preceptor of the gods, and the divine Brahma, were dupes of women's love and female charms. The three kinds of wine are called the Goudi, the Paishti, and the Madhvi, the fourth sort of wine being the woman. It is the wine of woman's love that alone can intoxicate the three worlds. Wine only when drunk, produces intoxication, whereas a woman, simply being looked at, may madden the senses of a man, and enshroud his consciousness in the darkness of Nescience. Hence a man should refrain from even beholding a woman, as she is wine to his eyes. The man, who forcibly, or otherwise robs another man's goods, or stealthily takes a full draught of the clarified butter, set apart for the purposes of a religious sacrifice, is sure to take birth in the wombs of lower animals, in his successive re-births (9—15).

A mendicant may collect such articles of daily use and apparel, as a covering for his loins, a cloth, a quilt or a pair of sandals. Beyond these he must not covet. A covering or a garment is necessary for the preservation of the body, a safe and healthy continuance of which is to be guarded with the strictest vigilance. Bodily health is the primary virtue, that makes all other acts of piety possible in this life. Purification of a man may be brought about in two ways, the one external and physical, such as the cleansing of the body with clay, water, etc., the other mental or internal. The man, who is purified in both of these ways, is alone pure, and no other. Contentment signifies the fact of resting satisfied with any thing that may be obtained without the least exertion. Tapas means the concetration of the mind and the senses on a definite object. The highest virtue lies in subjugating one's senses. Tapas may be classed under three heads, such as the oral, the mental and the physical.

The oral Tapas consists in truthfulness and a constant repetition of a Mantra, held sacred to the tutelary divinity of the penitent. The mental element of the act, embraces the extinction of all desires, while the bodily or physical factor, consists in dedicating one's own body to the service of the eternal deity (16—20).

The Vedas are founded upon the Pranava. They begin with it, which should be regarded as the summum-bonum of speech. Therefore, ye should all repeat that sacred syllable OM, which is composed of A, U, and Ma, the latter being pronounced as a half syllabic instant. The first three Matras (syllabic instants) of the Mantra, are emblematic of the three Vedas, and represent the three worlds of Bhu, Bhuva, and Sva. The attributes of the Mantras are the three conditions of waking, dreaming, and dreamless sleep (Sushupti) and are presided over by the gods of the Hindu Trinity (Brahma, Vishnu, and Maheshvara). The divine selves of Vasudeva Pradyumna, etc., have proceeded out of the essence of that mystic OM. The god Shiva, as represented by one of the components of the "OM," held sacred to him, bereft of its proper syllabic instant, is the dispeller of the illusion of duality. The fourth Matra of the Mantra is known as the Gandhari, and represents the transcendental or supersensual state of human consciousness, known as the Turiya (21—25).

The Supreme Brahma, who is beyond the sphere of the three states of human consciousness, is accordingly called the Turiyam, and is ensconced in the mystic nerve ganglion situate over the region of the human heart, shining all through life, like a lamp placed inside the cavity of a pitcher. A man should do well to meditate upon this constant light, illuminating the petals of the lotus of his heart. The Pranava is like a bow furnished with an arrow, and the Supreme Brahma is the target to hit at. A man with all assiduity and calmness, should shoot the arrow of his mind at this target

of Brahma, so that like a shaft it might be driven into and kept fast and invisible in the latter. Brahma is the only knowledge and this mystic (OM) syllable is his only exponent. The man who has fully understood the import of this monosyllable, has attained everything worth obtaining. Gayatri is the metre of this mystic OM, the name of its Rishi is Antaryami (the knower of hearts), and its presiding deity is the Supreme Self. The Mantra should be made use of for the attainment of both earthly prosperity and final liberation of the Soul (26—29).

The rite of Nyasa, in connexion with the Mantra, should be performed as follows. "Obeisance to OM 'Bhu,' permeated with the essence of the Fire-God, situated in the region of my heart. Obeisance to 'Bhuva,' permeated with the essence of the god Prajapati, situated in the region of my head. Obeisance to 'Sva,' filled with the energy of the Sun-God, situated at the tuft of hair on my crown. Obeisance to 'Bhu, Bhuva and Sva,' which protect my body as a coat of mail." Then having performed the rite of Nyasa, as above indicated, the votary should worship the god Vishnu, whereby he would be possessed of all creature comforts in this life and would be able to work out the emancipation of his own self in the next. The worship should be closed with oblations of sesamum seeds soaked in clarified butter. The man who repeats the name of the god, twelve hundred times each day, is able to attain to the Supreme Brahma at the lapse of twelve months. By repeating a hundred thousand times the same Mantra, a man is sure to develop in himself the miraculous powers of a Yogin, such as Anima, Laghima, etc., (30—33).

The god Hari should be worshipped in the course of a sacrifice, performed in one of the three ways, known as the Vaidika, the Tantrika, and the mixed (a combination of the two preceding procedures). The votary should lay himself prostrate, as a stick, before the propitiated divinity, and end

his puja with a final act of obeisance. Even the performance of a hundred horse-sacrifice in succession, fails to confer that elevated spiritual status on their celebrator, which this simple process of worship, grants to its votary. The man who has the same reverence for his spiritual preceptor as for his tutelar deity, is only entitled to practise the self control etc., as above indicated, by right of the commonalty of the high-minded (34—36).

-:o:-

CHAPTER CCCLIV.

SAID THE FIRE GOD:—A man should sit in the posture called the lotus-seat, as described before, and meditate upon the Supreme One amidst pure and ennobling environments. The seat (Asanam) should be spread over a firm and even ground, and should not be made too low or elevated, and would be made of such materials as cloth, or skin, toppled with a layer of Kusha grass. Thus seated on the platform, and with the mind and senses fully controlled and restrained, the Yogin should practise the the Yoga for the purification of his innerself. The head should be held firm and errect and in the same perpendicular with the neck and the back-bone. The sight is to be fixed on the tip of the nose without being directed to any other quarter of the sky. The penis and the testes are to be pressed with the heels, and the Yogin should place his two hands, a little slantingly on his two thighs, the back of the right palm being placed in the palm of the left hand (1—5).

Then gently lifting his face he should protrude and open his lips a little and gently take in his breath. Pranayama signifies the suppression of the breath wind, and consists in

the three factors, Rechanam, Puranam and Stambhanam. In Rechanam, one of the nostrils should be pressed with the fingers, and the wind in the stomach should be slowly let out. Puranam consists in taking in a long breath, in the way indicated in the preceding line, whereas Stambhanam consists in retaining the wind inside the stomach, as in an inflated water-drum. Again the act of Pranayama is divided into three classes, such as the Uttama, the Madhyama, and the Kanyasa, according as its duration lasts so long as one can ordinarily count thirty-six, twenty-four, or twelve. A perfect Pranayama of the Uttama class, is followed by shivering and a copious flow of perspiration, etc. One should not tread on untrodden grounds in connection with the practice of Pranayama, as such an attempt may be attended with such dreadful consequences, as Ashthma, hic-cough, etc. Pranayama, rightly practised, serves to maintain a healthy equilibrium among the vital forces of a man, and brings on lightness of gait, clearness of voice, and a general bettering of his strength and beauty (6—13).

A Prayanama is called either an impregnated or non-impregnated one, according as it is, or is not accompanied by a repetition of a Mantra. An impregnated Pranayama should be practised for the subjugation of senses. The man who has conquered his senses by knowledge and non-attachment to the worldly concerns, and by practising the Pranayama as well, has made the only real conquest in the world. The senses are the roads to hell and heaven, and hence by restraining or unbridling them, enter heaven or hell as you please. This corporeal body is like a chariot, the senses are its horses, the Pranayama is the whip, and the mind is the charioteer. Knowledge and non-attachment, instead of illusion and Nescience, should be the reins in his hand (14—18).

The man, who drinks drops of water with the blades of Kusha grass, derives the same benefit as in practising the

Pranayama. Pratyahara (abstraction) consists in withdrawing the senses from their respective objects of enjoyment. Succour the soul, carried away by the torrents of the rivers of enjoyment, and drowning miserably in the ocean of the world, by fastly clinging to the tree of knowledge (19—21).

—:o:—

CHAPTER CCCLV.

SAID THE FIRE GOD :—The word Dhyanam is derived from the root "Dhyai" to contemplate and denote the act of one's constantly meditating upon the divine self of the God Vishnu, without the least digression of mind. Or in other words, Dhyanam means the communion of the self which is unconditioned by any category, with the Supreme Being (the Brahma), brought about by an act of will, and a voluntary application of attention. Or in other words Dhyanam denotes the state mind, in which the mind, at first making use of an artificial or imaginary concept, as its stay or support, and making itself believe that it has really found a tangible category to rest on, ultimately loses the notion of its imaginary character,—believes it to be real, and does not wait for further proof of its (concept's) actual existence, there and at that time. Such a conviction and the consequent merging of the mind in the thing meditated upon, as real and self-existing objectively, is called Dhyanam or Meditation. The man, who departs this life in such a state of mind, is sure to succour the souls of his friends, relation and cognates, and ultimately becomes one with the divine essence of the god Hari. The merit of thus constantly and devoutly meditating upon the self of Vishnu, far exceeds the collective fruits of the performance of all the great sacrifices (1—6).

Therefore, a man of wisdom and true philosophy, should first learn all about the nature of meditation, meditator, and the thing meditated upon, and then devote his whole soul to the practice of Yoga. From the practice, of Yoga results the liberation of one's own Self, and the acquisition of those miraculous powers, which are known as the Aishvaryayam. The essential qualifications of a Meditator, are knowledge, non-attachment to all worldly concerns, faith, forbearance, devotion to the god Vishnu, energy, and active habits. Though the Supreme Bramha has really no shape of his own, and is omniscient and perfect knowledge, still for the convenience of the Meditator in his rudimentary attempts, the Supreme Bramha may be contemplated as possessed of a shape and attributes. And since meditation leads to the acquisition of superhuman powers and to the ultimate emancipation of the Self, and since the god Vishnu always rewards such meditations with the fruition of their initiative purposes, therefore waking or asleep, moving or at rest, think ye of the god. Think ye of the god, at all times and at all places, no matter whether you remain with your eyes shut, or open,—no matter whether you think yourselves, clean, pure, or otherwise (7—12).

Then having mentally ensconsced the god Keshava inside his body, the Meditator, should worship him by means of Dhyana-Yoga, on the cushion of the occult nerve ganglion situate over his heart. The sacrifice of meditation (Dhyana-Yajna) is the greatest of all religious sacrifices, and, as such, incapable of all blemishes. By meditation alone, men can be free,—free from life and its fetters, and not by vows, and penances, nor by performance of sacrifices and cleansing of the body. Meditation leads to the entire cessation of all evil propensities of the mind, such as envy, malice, etc., and is therefore the only real purifier. The rite of meditation (Dhyan-Yajna) is the greatest of all rites. It opens to the Meditator the gates of heaven. Therefore

renounce, ye all, the performance of external rites and sacrifices, which are transitory in their effect, and devote your whole soul to the practice of Yoga (13—16).

The Meditator should first imagine his heart, as successively permeated with the three fundamental attributes of Sattva, Rajas and Tamas. The latter should be covered over with the virtue of Rajas, while the Rajas, in its turn, should be buried underneath the attribute of Sattva. Then three circular concentric rings of black, red, and white, should be imagined as delineated on the palin of that cardaic radiance, and over them the twenty-five fundamental categories (Tanmatras), and the Purusha or the Jivatma as placed over them all. These are the mortal factors in the universe, and consequently a contemplation of them leads but to what is transitory. Therefore the Meditator should abstract his mind from such like thoughts, and fix it upon what is pure perfect and eternal (17—19).

Then he should contemplate a lotus flower, having a girth of twelve fingers, as sprung from the umbilical cord of that Purusha or Jivatman. The stem of the lotus should be imagined as measuring eight fingers in length. The lotus itself, should be imagined as furnished with eight petals, each emblematic of the eight Yoga-begotten powers of Anima (capacity of assuming a shape smaller than an atom), etc., The polens and other inner appendages of the occult flower, should be imagined as composed of the principles of knowledge, Non-attachment, etc., the first half of the bulb being imagined as made of the attributes of the divinity of Vishnu (Vishnu-Dharma), the other half having been supposed as emblematic of the predicative virtues of the divine-self of Shiva.

Then having contemplated the occult lotus in its full bloom, as occupying the upper central space of his heart, and constructed as above indicated, he should imagine the Supreme Soul, manifest in the shape of an OM, effulgent

with a white light, and measuring about eight fingers in height, as seated amidst the polens of that mystic flower. The light radiating from this occult OMKAR, should be seen with the mind's eye, as spreading like the shoots of a Kadamva flower, all over the infinite space which serves as its background. Behind this effulgent OMKARA, and as inherent in it, the Pradhana, the absolute subjectivity, should be imagined as lying, and accordingly the mind should be kept permanently fixed upon it (20—25).

The Meditator should repeat the holy Pranava-Mantra, while thus engaged in meditating upon the Absolute in his heart. These gross or sensuous concepts, should be looked upon as mere makeshifts, assumed only for the permanent concentration of the mind. When that is attained, they vanish of their own accord, and the mind remains rivetted to the thought or idea *per se* and suffers no distraction.

The next centre of thought-concentration, in this gross, or with-image-contemplation (Salamva-Dhyanam), is the root of the umbilicus. In the occult nerve ganglion situated over the latter, the Meditator should imagine a full blown lotus flower, possessed of eight petals, twelve fingers in circumference, and resting on a stem of eight fingers in length. The flower should be imagined as beaming with the essence of the Sun-God, Moon, and the Fire-God, and on it should be contemplated the god Vishnu, possessed of four or eight arms, respectively wielding in them a bow (Sharanga), a rosary, a conch-shell a discus, a mace, a lotus flower, a noose, or a club. He should be further contemplated as possessed of a golden or white complexion, with a necklace of gold or wild flowers dangling from his neck. His spacious chest, should be imagined as ornamented with the gem Koustubha, and overgrown with ringlets of hairs, known as the Srivatsas. Ringlets bedecked with gems, should be imagined as decorating the lobes of

his ears, and sending rival flashes against the lustre of gold coloured silk robe, and the golden crown on head (26—31).

Simultaneously with his contemplation, the Meditator should repeat the Mantra, running as "I am Brahma, the infinite effulgence, the eternal soul. I am free, I am one with the god Vasudeva." Fatigued with meditation, he should repeat the preceding Mantra, whereas he should devote himself to meditation, whenever he would feel weary of repeating the Mantra. The god Vishnu is soon pleased with the person, who thus devotes himself alike to meditation and repetition of the Mantra. The merit of performing all other sacrifices, does not equal a sixteenth part of that of repeating the abovesaid Mantra. Cares and diseases never approach the man, who repeats the same Mantra. By repeating it, a man may conquer death, and be enabled to work out the liberation of his self, at the close of a happy and prosperous earthly career (32—36).

——:o:——

CHAPTER CCCLVI.

SAID THE FIRE GOD:—Dharana (collectedness, or the faculty of retaining in the mind) denotes the resting of the mind in the thing contemplated, or meditated upon, and since it is but another factor of the aforesaid Dhyanam, it like the latter, is grouped under two sub-heads, according as it does (Murtta) or does not (Amurtta) involve an image. Dharana in a person continues for the same length of time, as he can keep his sight or attention fixed to an external object. In other words, Dharana signifies the continuous resting of mind, as conditioned by time and space, upon an internal

or mental vision or image, without suffering the least deviation. A Dharana, twelve times extended, amounts to a Dhyanam. The length of time occupied by each act of Dhyanam, twelve times extended, amounts to a Samadhi. The man, who departs this life, while mentally engaged in an act of Dharana, succours the souls of his relations, even removed to the twentieth degree of consanguinity, and ultimately enters the blissful region of paradise (1—5).

A Yogin, accidentally suffering from any of the bodily ailments, should transfer (the whole energy) of his mind to its physical locality, and cover it by a stroke of will, with any of the fundamental principles of fire, water, destruction or ambrosia. He should imagine his whole frame (from top of the toe to the line of forehead), as internally permeated with a sort of brilliant effulgence (magnetic light), the rays of light, like the pointed teps of spears, shooting forth upward through the inter-neural, or inter-arterial passages and cavities. O thou the greatest of the holy sages, the best Yogins, or practisers of occult Science, should, imagine them as darting from below upwards, and in all directions inside his body. He should burn down with that spiritual fire, all the gross, sinful elements, accumulated in his body through his daily contact with the world. By this means, the twice born ones manage to destroy the sins, and preponderant phlegm, etc., accumulated in their organisms. Then having undeviatingly concentrated his mind on the pure psychic principle, he should bring down from the region of his brain, showers of life-giving ambrosia, and permeate his whole internal organism with the essence thereof. Thereby the whole universe would appear to him as saturated with that elixir of life. Then from the expanded cavity of his encephalon, he would bring down, by the way of the occult nerve, Sushumna, the principle of water to the region of the full moon, thereby laving the internal organs, previously saturated with ambrosia, with the principle of essential water. Then

the Yogin, hitherto afflicted with the torments of hunger and thirst, and liable, in common with the rest of his species, to the cravings of flesh, should retain that principle of essential water (Varuni-Tattvam) for the permanent cure of these distempers (6—15).

I have dealt with the process of fixing the mind on the principle of water, now hear me discourse on the method of practising with the principle of Ishana. After having brought about a perfect cessation of the workings of the vital winds, known as the Prana and the Apana, the Yogin should meditate upon the Prasada-Mantra within the sphere of his occult nerve ganglion, permeated with the principle of Ether and the essence of the Supreme Brahma, till that thought itself would be annihilated, and till the mystic crescent moon would appear from the mouth of his preceptor, illumining the serene, supreme, and illusionless principle of truth. Just then, this visible universe, which had hitherto appeared to him as so very real, substantial and everlasting, would suddenly hide its face, and vanish as the enchanted creation of a sorcerer. At the sight of that supreme principle, the whole universe, with its inmates, from the lowest protozoon to the highest Brahma, the creeds with their proofs, arguments, and subjects of demonstration, the religious rites and sacrifices, such as the rites of Homa, Archana, etc., would appear as so many toys devised for beguiling the tedium of an infant's life (16—20).

Now I shall deal with the mode of thought-concentration, known as the Amritadharana. In the occult nerve ganglion situate over the spot in the brain from which the thousand strings of communication seem to radiate in all directions, the Yogin should contemplate a white light, resembling the beams of the full moon, and scintillating with the unheard roar of infinite benediction, which can be detected, as it were by the sight. A similar mystic lotus should be imagined as

well in the region of the heart, and the Yogin would meditate upon an ethereal miniature of his own corporeal body By means of Dharana, a Yogin can acquire a bodily state which knows no fatigue (21—22)

——:o:——

CHAPTER CCCLVII.

Said the God of Fire:—Samadhi denotes a state of mind in which the consciousness, appearing in its spiritual aspect, remains calm and self-contained in itself like a pacified lake or sea, and ceases to be operative in the physical and intellectual plains. A Yogin, whose mind deeply absorbed in meditation, remains steady and unflickering like the flame of a lamp kept in a windless chamber or receptacle, is said to have attained to the spiritual state of Samadhi. In this existence a Yogin usually loses all his faculties of sense-perception. He hears not, sees not, smells not, feels not when touched, thinks not, but is inert and inoperative as a log of wood, and spiritually rests in the bosom of the Supreme Brahma, steady and stationary like the unflickering lamp light in a windless room (1—5).

Miraculous powers, and celestial attributes spontaneously develop themselves in a Yogin, absorbed in meditating upon the Universal Soul symbolised by the god Vishnu, and thus unmistakably indicate his success in connection with his practice of Yoga. The gods wait upon him with the offerings of articles which they themselves enjoy in heaven. The Yogin sees, with unaided eyes, unbounded treasures lying concealed in the bowels of the earth, and hears the music of celestial spheres swelling in eddies around his person. Kings and rich men seek his favours by the gift of enormous

wealth. The Vedas, the books of scripture and sciences, as well as Poetry and celestial alchemy, reveal to him their respective secrets and voluntarily furnish him with all knowledge contained in them. He becomes a healer of maladies and a skilful artisan without going through the necessary term of training. Beautiful virgins of Paradise hail him with their overtures of unsolicited affections. But a true Yogin must discard all these as so many trifles; and with such a man alone the god Vishnu is pleased (6—10).

The attributes of Anima, etc., are the virtues or powers which a Yogin necessarily acquires in the course of practising his penances. The preceptor, having developed true knowledge in the mind of his disciple, should abandon his home, rise above the plain of mere physical or animal existence, and live in the soul in perfect knowledge and supreme felicity, in other words, in nothing short of the Supreme Brahma, itself. As a mirror clouded by a deposit of aqueous vapour, fails to reflect any image, so a mind defiled by the thoughts of the world, becomes incapable of shining back the light of the Self. As this human body is intimately connected with the things of nature, and has a subtle sympathy with things which lie in the physical plain, the embodied self or person necessarily feels pain at the least disturbance of equilibrium in their normal state. Hence a Yogin should live a life higher than the mere physical one, so as to be free from all pain that visits this human existence. As the one and unbounded expanse of heaven (sky) fills in the cavities of all receptacles on earth, and as the one and the same moon is reflected in the bosoms of hundred different streams of water, so it is the one soul that runs through the organisms of all the animals. The Brahma, the sky, the air, the light, the water, the earth, the metals, etc., in fact, the whole universe, are but the modifications of the soul. As a potter makes pitchers etc., with the aid of his rod, wheel, and clay,—as the person builds his houses with bricks, wood, stone slabs, etc., so the

soul constructs the materials for his body or organism, according to the necessities of the peculiar womb (existence) in which it is to be born The soul is fettered by its own faults and illusions. Through knowledge alone, it can be liberated. It is his virtue that wards off the maladies of a Yogin. As a wick made of linen and soaked in oil, serves to keep up the combustion in a flame, so the body is organised to serve the same purpose in connection with the vital energy; and even as a lamp full of oil, may be blown out before its time by anything that obstructs the process of combustion, so the life may escape even when the body is otherwise strong and vigorous (11—19).

Infinite are the rays of light that burn in the cavity of the heart, some white, some black, some golden coloured, some brown, some yellow, and some red. One of these rays may penetrate through the disc of the sun and enter into the region of Brahma. The Yogin whose heart-ray makes such a journey, is sure to attain to the Supreme Brahma. Hundreds of these rays are sometimes seen to ascend upward, and the person in whom this takes place, goes to the dwelling place of the gods. The man in whom these rays are comparatively less brilliant, and are pointed downward, is ordained to take birth again for reaping the fruits of his own works in life (20—23).

The intellect, the senses (both intellectual and operative) the wind, the sense of egoism, and the physical principles of earth, etc., enter into the composition of the human individuality. This body is called the Kshetra (*lit.* field) and the invisible soul is called the Kshetrajna (the knower of the field), the lord of all beings, and is combined of two factors, both finite and infinite. Intellect proceeds out of a source which is invisible, and cannot be perceived by the senses. Out of the faculty of intellection germinates the sense of egoism. Out of this egoistic feeling are evolved the principles of space, etc., which are respectively characterised

by the attributes of sound, touch, sight, taste, smell, etc., and they ultimately merge in the physical principles by which they are respectively worked upon in life. The soul under the influence of the fundamental virtues of Rajas and Tamas, is whirled round through the cycles of successive re-births. The Purusha or the Jivatman is both finite and infinite, finite in the plain of individuality, and infinite in the region of psychic continuity. Determined by the senses and sexuality, it undergoes modifications (24—29).

From this modified, or embodied Jivatman, have emanated all the Vedas, the Puranas, the Vidyas, the Upanishadas, the Slokas, the Sutras (Aphorisms) the Bhasyas, etc., in short, all that can be read, recited or uttered. The souls of those who practise the peculiar sort of religious sacrifices known as the Agni-Hotras, and desire to propagate children in life, go along the path in heaven, known as the Pitri-Yana, while the souls of those who are possessed of the eight cardinal virtues, and practise charity, as well as the souls of those who perform sacrifices at home and the souls of the eighty thousand holy sages, who are the law-givers of the several cycles of time, and are to be used as seeds in the next revolving order of creation, go to a space in heaven which lies between the Saptarshi Mandala (Ursa Major) and the constellation known as the Ashlesha. All the Rishis have practised cessation of activities, and are held fast in their respective spheres, till the dissolution of the universe, by their penances and virtue of non-companionship (30—35).

Recitation of Vedic verses, performance of religious sacrifices, practice of penances, celibacy, self-control, faith and fastings are held to be the sources of true knowledge. The twice-born ones are enjoined to seek, hear of, and concentrate their mind on, the Self (Atman) by all the aforesaid means combined, or by any one of them. Those Brahmanas who live in forest, and walk in the aforesaid ways of knowledge, and worship Truth with the sincerest devotion,

successively become light, day-light, fortnight, the white Ayanam (summer solstice), thence pass into the region of the gods and thence go right through the lightning-belted body of the sun, and thereafter in company of the inmates of the region of Brahman, enter the Supreme Soul. Never do they return to the recurring series of existence. The souls of those who have won paradise by dint of their charities and sacrificial merits, successively become vapour, night, dark fortnight, Winter-solstice, and descend through the region of the Pitris, the moon, the sky, the air, and the water, on the earth and are ultimately born again in the plain of animal life (36—41).

He, who does not know the distinction between these two paths of the soul, is re-born as a worm or an insect in this world. The occult light that burns within the hearts of men is Brahma. Man may annihilate his animal existence by means of meditation (Dhyanam) alone. Even the soul of a householder, who is truthful and hospitable, and is a seeker of true knowledge, performs the Shraddha ceremonies for the benefit of his departed manes and lives contended with his honest earnings, is liberated after death (42—44).

-:o:-

CHAPTER CCCLVIII.

SAID THE FIRE GOD :—Now I shall speak about the knowledge of Brahma, which dispells the gloom of worldly illusion. The sense :that I am the Soul, the Supreme Being, leads to salvation This body is only a receptacle, and is not identical with the Soul, since a man retains the knowledge of his own separate personality, when he is asleep, and

even when the bodily functions are brought to a temporary standstill. The Self (Atman) is not identical with the body, since the latter undergoes modifications, such as birth, growth, and decay, whereas the Self knows no change. The Soul is not identical with the sense organs, such as the eyes, etc., since the latter are mere instruments of knowledge and are not at all self-conscious. The mind, however calm and passionless, is not Self, since like the senses, it is not self-conscious, and only serves like a reflecting lamp, to throw light upon the vision of self, or in other words, to represent to the Self, the conceptions or images that are presented to it. The Self is not identical with life, since even in a dreamless sleep (Sushupti), one loses all consciousness, though his Self remembers after waking that he had been asleep. Consciousness, as manifest in states of sleep and waking, is too narrow to be considered one with the Self of a man, since there are states of consciousness of which we are perfectly unconscious, even when awake (subliminal consciousness). Nor is the sense of egoism (Individuality) can be reasonably considered as identical with the Self, since the former undergoes modifications like the body it dwells in. The Self is then something other than all these preceding categories, and is ensconced in the heart of each individual (1—7).

The Self is the seer and enjoyer of all, and is effulgent as a lighted lamp in the night. The Sage thus contemplates at the preliminary stage of his psychic or spiritual trance (Samadhi) :—The space or Akasha has emanated from the supreme Brahma. From space the universal expanse of ether has originated. From ether the air has come into being. From air fire has been produced, from fire, water, from water, earth, and from earth the subtle or essential body of a man. Out of the non-combined state of the five essential matters, the gross or material body has come into existence through a process of fusion or concretion. A

Yogin contemplating his gross or exterior body, should merge it in the Supreme Brahman, by mentally disintegrating its five material components (Apanchi-karanam). This gross or tangible body, both as regards the universe and its microcosom man, is the result of the combination of the five material principles (Panchi-karanam). The wise consider this gross material organism, as determined by the knowledge of the Self, and the senses only furnish it with information of the external object (*lit.*, sensations and its accompanying perceptions) and the state in which the mind can fully decipher the messages of the senses, is called waking (8—12).

This universe always refers itself to the Self, which in connection with the senses and the state of waking, are represented by the letter A of the Pranava. The non-combined states of the five material principles contribute to the formation of the subtle or essential body (Linga Shariram) by means of the seventeen possessions. Dream is nothing but a reflection of the experience made by the mind in its waking state, which condition is brought about by the testimony of the objects of sense perception. All proofs or testimonies refer themselves to the Self. Self is the cause of both the gross and the subtle body, through the non-appearance or non-expansion of the principle of light (Taijasha). Adhyahar means the supplying of an ellipsis, or a discovery of an additional truth by a sudden flash of psychic light. The Self did not commence to exist at any definite time, nor can it be said that it is existing here and at present, clad in the garb of a human organism, nor does it take any shape when it goes out of the body It is both connected and unconnected with the body. The non-discrimination of this fact is the cause of this world and the incarceration of Self (13—16).

This secondless Brahma can be attained to only by intelligence and not by performance of religious sacrifices and rites.

The senses, which are but instruments of external knowledge, are to be annihilated by all means; and the intellect is to be lodged in the receptacle of perfect sleep, before the Self can catch the faintest gleam of its Supreme Prototype (Brahma). Both the senses and intellect refer to the Self, and these three are represented by the letter Ma in the composition of the sacred OM. The three component letters of this mystic syllable, *viz.*, A, U and Ma are but symbols of this all-intelligent Self. I am but pure-consciousness, a mere witness to the states of waking, sleep, and dreaming. I am no way connected with Ignorance or Illusion, the cause of this phenomenal world. OM, I am Brahma, the free one, the supreme light, the pure, the eternal and the infinite. I am perfect knowledge, perfect liberty, perfect truth, perfect happiness, and one and without a second. I am Brahma, knowledge, the remover of all obstacles that stand in the way of Samadhi. I am Brahma, the infinite joy, the eternal soul, the eternal truth. I am what is represented by the aphorism Yoi are That. My preceptor has woke my latent Self into life. I am Self, identical with the Aditya Purusha and the mystic OM. He who knows Brahman, is freed from the fetters of life and becomes Bramhan at the end (17—24).

-:o:-

CHAPTER CCCLIX.

SAID THE FIRE GOD:—I am Brahma, the supreme light bereft of earth and fire. I am Brahma, the supreme light, divested of air and space. I am Brahma, the supreme light, devoid of all primary or initiative undertakings. I am Brahma, the supreme light, devoid of Soul and gross body.

I am Brahma, the supreme light, bereft of waking and location (1—3).

I am Brahma, the supreme light, shorn of all feelings of universality. I am Brahma, the supreme light, void of shape and distinguishing traits. I am Brahma, the supreme light, devoid of speech, hands and legs. I am Brahma, the supreme light, devoid of anus and penis. I am Brahma, the supreme light, divested of ears, skin and eyes. I am Brahma, the supreme light, void of taste and sight. I am Brahma, the supreme light, void of all smells. I am Brahma, the supreme light, void of tongue and skill. I am Brahma, the supreme light, void of touch and sound (4—7).

I am Brahma, the supreme light, void of mind and intellect. I am Brahma, the supreme light, void of intellection and the sense of egoism. I am Brahma, the supreme light, void of the two vital winds, known as the Prana and the Apana. I am Brahma, the supreme light, void of the vital winds known as the Vyana and the Udana. I am Brahma, the supreme light, void of the vital wind of Samanam.

I am Brahma, the supreme light, void of old age and death. I am Brahma, the supreme light, void of grief and ignorance. I am Brahma, the supreme light, void of thirst and hunger. I am Brahma the supreme light, void of all modifications of sound. I am Brahma, the supreme light, beyond the influence of Hiranyagarbha. I am Brahma, the supreme light, void of sleep. I am Brahma, the supreme light, void of the modifications of heat and light (8—13).

I am Brahma, the supreme light, void of all modifications. I am Brahma, the supreme light, void of all secondary or derivative knowledge. I am Brahma, the supreme light, void of the capacity of abstraction. I am Brahma, the supreme light, shorn of the virtue of Sattva. I am Brahma, the supreme light, void of the sense of good or evil. I am Brahma, the supreme light, void of all limbs. I am Brahma,

the supreme light, void of all sense of distinction. I am Brahma, the supreme light, void of the state of Sushupti (perfect or dreamless sleep.) I am Brahma, the supreme light, void of complete sensation I am Brahma, the supreme light, void of all transits. I am Brahma, the supreme light, void of the standard of measurement, and beyond the measurable. I am Brahma, the supreme light, void of measurement (reason, or discourse) and the measurer (discourser). I am Brahma, the supreme light, beyond all evidence and testimony. I am Brahma, the supreme light, void of all acts of witnessing (14—20).

I am Brahma, the supreme light, void of all connection of cause and effect. I am Brahma, the supreme light, void of body, senses, mind, intellect, life and egoism. I am the highest Brahma, void of the states of waking, sleep, and Sushupti. I am the Eternal Brahma, pure, free, liberated, perfect truth, and perpetual felicity. I am Brahma, Brahma I am, the Omniscient Self-consciousness, Om, Om. I am Brahma, the supreme light, the grantor of salvation through the process of Samadhi (21—22).

-:o:-

CHAPTER CCCLX.

SAID THE FIRE GOD:—A performer of religious sacrifices, ascends to the region of the gods he worships in those sacrifices. By penances an ascetic attains to the region of the Virat. The man who has renounced all actions and pursuits, is ultimately merged in the Supreme Brahma, whereas the man who sits loose over all things in life (Vairagi) is finally absorbed in the body of the inanimate Nature.

By means of knowledge alone, a man may attain to the state, known as the Kaivalyam. The five Gatis, or ways are the cessation or renunciation of pleasure, pain, misery and non-attachment. Sannyasa denotes the act of renouncing all acts or works, contemplated, or already undertaken. Knowledge consists in a discrimination between true knowledge and Nescience. The Supreme Brahma is the receptacle of all, and is called the Supreme God. In the Vedas and in the books of Vedanta philosophy, he is invoked and hymnised by the epithet of Vishnu. Those who follow the path of active religious sacrifices, undertaken for the fruition of any desired object, worship him in the course of religious sacrifices, by the name of the lord of holy rites, while those who pursue the path of renunciation, beholds him as perfect knowledge by means of the Jnana-Yoga (1—6).

O thou great sage, sounds, such as long, short, etc., are but the manifestations of the Supreme Brahma, and knowledge is the only means of attaining to him. Knowledge is of two sorts, the one derived from the perusal of scriptures, the other from the contemplation of the littleness of all worldly concerns. The aspect of Brahma, known as the Shavda Brahma (Brahma of speech or sound), may be attained to by perusing the scriptures (Agamas) while the Para or the Supreme Brahma only reveals himself to a man, who is wise in the knowledge of the nothingness of the world. The knowledge inculcated in the Vedas, is eternal, and hence identical with the Supreme Self. The texts of the Vedas are the words of God, and accordingly they should be followed and worshipped. The term Bhagavana (*lit.*, the lordly one, *i.e.*, God), is composed of the letters, Bha, Ga, Va and Na. The letter Bha, in the aforesaid term, stands as an abbreviated form of the term Bharta, (protector, leader) from the fact of His protecting and leading the universe. The letter Ga in the term, has the double sense of "Creator" and "Mover." The term Bhaga means attributes, or virtues, and denotes

the six out of infinite divine attributes of all-pervadingness, strength, fame, wealth or prosperity, knowledge, and non-attachment, etc. All the beings live in the body of Vishnu, which is consisted of the three factors, represented by the gods of the trinity. But by usage the term Bhagavana refers to Him alone. The Being who knows fully of the birth and death of all created beings, and of their elevation or degradation after death, and finally of true knowledge and Nescience, is called the Bhagavana. The term Bhagavana, signifies unbounded prosperity, infinite strength, and eternal felicity in exclusion of all that is hateful (7—14).

The yoga which Kushi-dhvaja narrated to Khandikya-Janaka, is as follows:—The fruit which the tree of illusion bears, has two seeds, the one consists in holding as Self what is Self, the other is the mistaken notion of holding the body and Self as identical. The Self, imprisoned in a corporeal frame, and possessed of a self-conscious personality, deems the body as the true-self, as one with himself, and extends such terms of personal possessives as "my" and "mine" to sons and son's sons, begotten of his own body. Even the wise make such blunders, and labour under the delusion of benefiting the self by attending to the general welfare of the body. The self is incarcerated, as soon as it takes a body, while the self which is the fire of knowledge leads to emancipation. The sensations of pain and evil, the attributes of impiety and illusion, belong to the mind or temperament, and not to Self. As fire and water, though of contrary virtues to each other, can be kept connected by means of a holding or intervening receptacle; so pain and illusion, though foreign to the nature of the Self, seem to be experienced by the latter, only through the medium of a material body. O thou great sage, the sounds, such as Ka, etc., are but the results of such a combination, which causes the notion of self-conscious personality to be projected upon soul or self. The self seems to partake of all

the physical or bodily attributes in the company of the body, whereas, existing separately from, and independent of, the body, it is eternal and incapable of undergoing any modification. The contact of the mind with the external things, leads to birth and bondage, and, therefore, a man should withdraw his mind from the things of the senses, keep it merged in his faculty of intellection, and meditate upon the god Hari, the symbol of Supreme Brahma. By this the embodied Self of the Yogin will be trans-substantiated into the essence of Brahma. As magnet attracts a bar of iron, and clothes it with its own native virtue, so the Supreme Brahma, draws towards itself the mind meditating upon its self, and converts it into his own essence.

The direction of the mind in the proper channel and ultimately to Brahma, requires self-exertion. Yoga signifies the union of the mind with Brahma. The mind, steady and unflickering in a state of Samadhi, attains to the Supreme Brahma. Having practised the rules of self-control and withheld the senses from their respective objects, and having controlled the vital winds by means of Pranayamas, a Yogin, should concentrate his mind on the ever blissful receptacle of thought. The receptacle of mind is the Supreme Brahma, and meditation is classed under two heads, according as it is accomplished with or without a mental image. The holy sages, such as Sanandana, etc., have attained to Brahma, by meditating upon the thought or idea of His eternal and all-pervading presence, while the gods and the created beings have acquired their elevated status by means of Karma (24—28).

In kings, such as Hiranyagarbha, etc., the process of spiritual elevation, is due to both knowledge and Karma, (performance of religious ceremonies). The objects of spiritual meditation may be resolved into three factors, such as the universe, the Brahma, and the special tutelary god of a Yogin or a meditator. The knowledge which transcends

in nature all other species of its kind, and which is confined to that supreme category. and can only express itself by its own name, is called the knowledge of Brahma. A man, incapable of meditating upon the shapeless Self of Vishnu, which is composed of pure and supreme knowledge, should try his prentice hand in Yoga, by contemplating some imaged manifestation of that disembodied being. Gradually permeated by the essence of the Supreme Being, his notion of distinction would vanish, the image would disappear, and the mind would be able to dwell on that supreme and disembodied spiritual entity. Distinction is due to Ignorance only (29—32).

——:o:——

CHAPTER CCCLXI.

SAID THE FIRE GOD:—Now I shall deal with that sort of knowledge of the one and the secondless (Advaita) Brahma, as revealed to the world by the holy sage, Bharata. The said Bharata was devoted to the worship of Vasudeva, and practised Yoga in the forest of Shalagrama. As ill luck would have it, the holy sage, living in the company of a deer, became fondly enamoured of him, and departing this life with the thought of his pet animal, he was born as a deer in his next re-birth. But as the memories of his preceding existence were not obliterated in his succeeding incarnation, he thought of the evils of companionship and quitted his life while deeply absorbed in Yoga. With a view only to annihilate the effect of acts (Karma) in his preceding life, and not to contract fresh ones in the ensuing one, he was born as an inert person, scarcely fond of locomotion even, though internally he was a beholder of the Secondless

Brahma. But the people called him the inert Bharata, none the less for that (1—3).

One day a servant of the king of Souvera, roaming about in quest a bearer for the royal palanquin, forced him to the royal camp, and engaged him to carry the regal conveyance. Now Bharata did, as commanded, for the extinction of acts in his preceding life. The swift legs of the other carriers acquitted themselves creditably. But Bharata was slow of locomotion. and so he could not keep pace with his fellow-carriers of the palanquin. The king marked that he was decidedly lagging behind, and asked him as follows :—

THE KING said,—you have been carrying my palanquin. Are you tired after so short a run ? Certainly you ought not to have felt exhausted. Do you not look stout ? (4—6).

THE BRAHMANA said :—I am neither stout, nor do I carry your palanquin, O lord of the world, neither do I feel tired or exhausted, nor your majesty is being actually carried by these lacqueys. My legs are surely on the ground, and the legs are in their turn, soldered to the knee-joints. The knee-joints are but the lower extremities of my thighs and they but enter into the trunk of my body. The hands and shoulders again are supported by the trunk. The palanquin thus rests on the shoulders. How can it affect me ? You say that you are riding this palanquin, but it is simply your body that is seated within it—your body that reflects only the effulgence of your true Self. These bodies, are supposed to be our real personalities, but which are, in fact, nothing but our seeming or apparent selves, and are even so called by common convention. Then, O king, you and I and others are really carried by matters only, and never by the actual selves of men (7—10).

The body which is moving, O king, is moved by the conglomeration of attributes, which have enveloped the real Self through the workings of Karmas. The attributes, O king, are the results of Karmas, accumulated through Nescience.

The self, in a human organism, is the only factor that is pure, knowing, actionless, devoid of attributes, and, hence superior to Prakriti. One and permeating through all created beings, the Self knows no variation. It does not admit of growth, nor does it suffer decay. Then what reason there is of your calling me stout? (11—14).

O king, as the earth, the legs, the thighs, the waist, are all connected with the belly, so this palanquin is upheld by the shoulders, and therefore it is that you carry a burden of equal weight with my alleged Self. O king, the rest of the created animals fare no better in this respect. Burdens of trees, of mountains, of households, of existence on earth, etc., other than that of the palanquin, are borne day and night by all created beings. As the Purusha or Self is absolutely unconnected with physical causes, how is it, O king, that I should be carrying any weight at all? This palanquin is categorically the same as the whole range of physical or material principles which we call our own bodies or selves, through a mistaken or perverted notion of egoism.

The king having heard him discourse as above, asked his name by falling down at his feet, and enjoined him to withdraw his shoulder from the rod of the palanquin and entreated him to give a true account of his birth and station in life (15—19).

THE BRAHMANA said:—Hear me, O king, that I am unable to say who I am. I roam all over the universe for the purpose of enjoying either good or evil, begotten by virtue or impiety, and which determines the environment amidst which a Self is to take birth in its next existence (20—21).

THE KING said:—O Brahman, why will it be not consistent to say that I am whom you see as existing (standing) before you. O thou twice-born one, it is not improper to apply the term "I" to one's own self.

THE BRAHMANA said:—Certainly it is not wrong, O king, to apply the term "I" to one's own self, but it is

extremely fallacious to designate that which is not Not-Self with that word. As there is only one Purusha (Real or Spiritual Self) running through all animated organisms, how can you make any such distinction, as you, I, or he? O king, you and this palanquin, and these men engaged in carrying the same, together with the very world you live in, are all subject to mutabllity (Asat). O king, the tree that grew in the forest, gave the wood out of which this palanquin has been made, but what has become, O king, of its denomination of a tree or wood? Seeing you riding in a palanquin, no sensible man, O king, would say that you are seated on a tree, nor any one seeing you seated on a log of wood, would say, that you are riding in a palanquin. The wood is a palanquin only when it undergoes certain modifications at the hand of a skilful artisan, or, in other words, only when a certain shape or structure is imparted to it by the latter. O you the greatest of all sovereigns, then look out for the palanquin only in the distinctive structure or frame (22—28).

"Male, female, cow, horse, elephant, bird, tree, are but the names of organisms, which are but the results of Karma. The tongue, with the help of the lips, the teeth and the palate, utters the word "I." But the "I" or Self does not lie in those organs, as they are but organs or arrangements for articulating speech. What reasons there are for supposing that I am identical with speech? Still it is equally wrong, and falacious to say that speech is not me. O king, as the Purusha is different from the body possessed of head, arms, etc., it is not reasonable to call any part of it as Self. O thou the greatest of the rulers of earth, discrimination is possible only when you assume the existence of two entities such as the Self and some thing other than the Self. In fact, it is one and the same Self, that reveals himself both in the mobile and the immobile, such as trees, animals, human beings, etc., the only barrier being that of the body which is the effect of Karma.

You are a king in relation to your liege subjects, a son to your father, an antagonist to your enemy, a husband to your queen, a father to your children, but who among these is your real Self? Are you the head? Do not the head and the belly belong to you? Are you the resultant of the harmonious working of the different members and organs of your body? Are you not something other than that? O king, think but gravely who you are, and try to detect your real self. Having heard these words, the king thus addressed the twice-born anchorite who was an incarnation of the god Hari" (29—38).

THE KING said:—"O thou twice-born one, once I endeavoured to ascertain from the holy Kapila, that which is beneficial to a man of the world. I know you to be an incarnation of that holy sage. For my sake illumine the world on the subject. Let loose upon the beach of the world that surf of the ocean of knowledge that would cast only the beneficial upon it."

THE BRAHMANA said:—O king, why do you repeatedly enquire about that which is only beneficial and not the highest good (Paramartha) in itself. O thou lord of the earth, hundreds of things which are opposed to the true summum bonum of life, may prove beneficial to a mind worldly disposed. O thou lord of men, men there are who worship the gods for the boons of wealth, property, sons, kingdoms, etc. But what benefit do they actually derive from such things that are fraught with evil and are alike transitory in their character? The wise hold the communion with the Supreme Being as the only good. Such an union does not involve the performance of religious sacrifices, nor is rewarded with the boon of wealth and articles of enjoyment. In the union of the self with the Supreme Self, the latter is the only entity sought for. The [Supreme Self] who is one, all pervading, without any modifications, pure, void of all attributes, superior to nature, and shorn of birth, growth, etc., knows no

decay, is inherent in all, is the highest knowledge, is unaffected by virtues and species, and is the lord of all" (39—44).

"O thou twice-born one, hear me narrate to you the discourse between Nidhagha and Ribhu. Ribhu was the son of Brahma and was wise in the wisdom of the Supreme Being. The son of Pulasta was his disciple. Nidhagha acquired knowledge from the latter and lived in the town of Vaipura, Ribhu, walking along the banks of Devika, thought of his pupil Nidhagha. At the lapse of a thousand years of celestial cycle, Ribhu went to pay a visit to Nidhagha. He found Nidhagha enjoying rest after his mid-day meal. After the performance of the Vaishva-Deva sacrifice, he asked his preceptor the following questions:—Has your appetite been satisfied? Those who give satisfaction to the created beings, live in the region of eternity."

RIBHU said:—"O Brahmana, he who feels hungry, is satisfied after a meal. I never feel hungry. Why do you ask me at all about the appeasing of hunger? O thou twice-born one, thirst and hunger are the virtues of the body, and as such cannot affect me (my self), and so in answer to your query I can only say that happiness and satisfaction are natural to my self. I am the Purusha, the only subjective Reality, all-pervading and lying inherent in all like the universal expanse of ether, and accordingly I am the ever-wakened self. How could I be restricted to such finite hankerings? I neither go nor come, nor am I like sky the confined to a particular place. You and I are virtually the one and the same entity, and there is no other entity beside myself. As a house built of clay is strengthened by a plaster of earth, so this body, earthly in its essence, is held fast by atoms of material substance. I am called Ribhu, and stand in the relation of a preceptor to you through teaching. I have come here, and shall depart from this place, as soon as the highest good will be evoked in you. Learn that there are no two things in the universe, and all distinctive notion is but illusion.

This universe, O son, is but the manifestation of the self of Vasudeva." Ribhu again visited Nidhagha after the lapse of a thousand years, and found him staying at the precincts of that town, and asked him, "why are you passing your time in solitude, O son?" (48—55)."

NIDHAGHA said :—" O Brahmana, there is a rumour afloat that the king would ride in the streets of this town to-day, and personally inspect the condition of its people. I am loitering here only to have a look at the king." Ribhu said :—Who is the king, O son, and who are his subject-people? Tell me all about these things, O thou best of the Brahmanas, as you are conversant with these matters." Nidhagha said :—" The animal mad with the exuberance of youth and a plethora of youthful vigour, and which obstructs our vision like the sable peak of a mountain, is the royal elephant, and the person who is seated on its back, is the king. Then Ribhu again asked him, O son, where is the king, and where is the elephant? Go down on all fours, O my son, and let me ride on your back. Now I am the king and you are the elephant. As there is no difference between you and me, so the king and his elephant are virtually one."

"Then Nidhagha, having made obeisance to his preceptor, said, O lord, you have imparted to me the knowledge of the one and the secondless Brahma. Ribhu replied, you have come into the world, O son, for the acquisition of that knowledge, and I have led you to the highest good, the one without a parallel" (56—62).

THE BRAHMANA (Bharata) said :—" Nidhagha, in his turn became a devotee of the Brahma without a second. All his notion of distinction vanished, and he witnessed in his self, the whole of the universe as one and whole without the distinctive categories of name, body and species. He became an emancipated being, and your self, O king, shall be similarly liberated from the trammels of life. You and I, and all other things are Vishnu who runs through all. As

the colours, yellow, blue, etc., of the sky, are unreal and illusory, so the appearance of the created beings as distinct and separate entities, is due to Nescience."

SAID THE FIRE GOD :—The king heard the discourse of Bharata, and became a liberated Solf. Meditate upon the Self of the Supreme Brahma. A knowledge of that absolute entity is the woodfire that burns towns the forest of Nescience (63—66).

-:o:-

CHAPTER CCCLXII.

SAID THE FIRE-GOD :—Now I shall give you a synopsis of the Geeta, as narrated by Krishna to Arjuna and also of a metaphysical treatise of that name discovered by the God of Death.

THE GOD said :—The birth less Self, whether imprisoned in an organic frame or not, or whether staying therein or quitting it, cannot be a subject of mourning. The Self is above all death and disease, and cannot be cut or cleft through. Therefore renounce grief. The subjects meditated upon by the self, keep him a sort of occult company. From company is originated lust or desire. From desire emanates anger. From anger germinates ignorance. From ignorance proceeds loss of memory. From loss of memory originates Death. Evil is the result of evil company, while a company of the good leads to the anniihlation of desires and the liberation of the self. A man who has destroyed his desires, and is absorbed in the contemplation of the self, is called a Sthira-Prajna (a man of undeviating mind). A man, who has practised self-control, sees that to be night or Nesceince which common people hold as life and waking,

and calls that day or life which commonly passes by the denomination of Night or Death (1—6).

The doings of a man who is contented in the thought of his own self, and does not concern himself with any thing that properly belongs to Non-self, are as unscrutinable as those of a god. O thou possessed of mighty arms, for such a man there is no duty, no act which, undone, leaves him in the rank of the weak or the defective. Possessed of true knowledge, he sees that attributes belong to the attributes alone and not to the self, and accordingly does not participate in their works. By the help of this internal light he baffles all temptations that lure others to destruction. O Arjuna, it is the fire of true knowledge that reduces all acts to ashes. As the petal of a lotus flower is not drenched by the water it rests upon, so the effects of acts or deeds cannot implicate a man in their sinful effects, who rest them in the supreme Brahma, and do them only under the notion of being actuated by that supreme Entity. Equitable to all, such a Yogin finds the universe in his own self and his own self in the universe (7—11).

O my darling, the man who is vanquished in his attempts at practising Yoga, is incarnated after death in the family of the good and the prosperous. He who does what is good and blissful, can never meet with any discomfiture in life. This Nescience which is a necessary category in My universal self, baffles even the scrutiny of the most illumined beings; and only those who will attain to me, shall be able to cross this illusion of attributes (12—13).

O thou best of the race of Bharata, the miserable, the truth-seeking, the solicitors of wealth, and the wise, are the four classes of men who worship Me in life. The wise behold Me by holding a spiritual communion with My own eternal self. Brahma is supreme or perfect knowledge, and Nature is spiritual in her essence. The knowledge or consciousness, which takes cognisance of the external world

and sensations begotten by it, is originated by Karma. The knowledge or consciousness which is restricted to the world and its objects, is finite or limited, while the knowledge or consciousness of the self, is spiritual and infinite. O thou best of the embodied beings, I am inherent in the religious sacrifices performed by men of Karma-Yoga. He who departs this life, meditating upon My eternal self, is undoubtedly assimilated in my essence. A man gets that after demise which he meditates upon at the time of death. The man who having concentrated his self on an occult point situate between the eye-brows, departs this life with the sacred OM rolling on his tongue, is merged in My supreme soul after death (14—18).

All things and beings, from the invisible atom to the creator of the worlds, are but the attributes of My universal energy. Those who are prosperous and possessed of mighty prowess in life, are but the parts and parcels of My infinite energy. He who beholds the universe as reflection of My own self, is emancipated from the bonds of re-births.

The human body is called the Kshetra (*lit.*, the field of consciousness), and he who possesses this knowledge is called a Kshetrajna. The knowldge which a Kshetrajna derives from the Kshetra, carries my sanction as true knowledge. When composed of primary material principles, sense of egoism, the invisible process of intellection, the ten senses, the five objects of sense-perception, will, desire, envy, pleasure, pain, the concourse of sensations and their mutual antagonism and comprehension, etc., it is called the qualified Kshetra.

Absence of pride and vanity, cessation of hostile propensities, forbearance, straightforwardness, simplicity, veneration for one's preceptor, purity, fortitude, control of the senses, non-attachment to objects of the senses, indifference to the concerns of life, annihilation of egotistic feelings, spirit

of finding fault with the body as subject to birth, death, old age, decay, disease and pain, non-attachment to one's sons, wives and domestic affairs, equanimity that cannot be disturbed by the happening of favourable or unfavourable events, unflinching devotion to My self, resorting to places of solitude, aversion to company, cultivation of spiritual knowledge, perception of the fundamental truth, are but the components of right perception or knowledge, while things other than the preceding ones, are included in Nescience (19—27).

Now I shall narrate to you that, a knowledge whereof leads to the emancipation of one's true self. The supreme Brahma is without a beginning. He is identical with the quality of Sattva. His hands and feet extend all over the universe. His eyes and head are distributed all over the infinite space. His ears are everywhere, and he stands enveloping all. He is devoid of all sense organs, yet he is the master of their functions. Though unconnected, he supports all; though shorn of all attributes, he enjoys every one of them. He moves though immobile. He is both in and out of animal organisms. He is both near and remote, and invisible through his extremely subtile essence. Though indivisible in reality, he stands divided among creatures. He is both the progenitor and destroyer of all created matter. He is the lord of all, and the only thing to be known. He is the light of the luminous bodies and the culminating point of darkness with the excess of his spiritual effulgence. He is knowledge, knowable, and an entity that can be comprehended by knowledge alone, and as such resides in the hearts of all. Some behold him reflected in their selves in the course of a spiritual meditation, some there are who see him only with their soul or pyschic light. Some know him with the aid of Sankhya Yoga. Some attain to him by performing religious sacrifices (Karma Yoga). Others comprehend Him not, but worship him hearing of Him from

others: Even men of the latter type can cross the Ocean of Death, through their faith in the words of the Scriptures (28—35).

Knowledge originates from the quality of Sattva, Greed from Rajas, Nescience, and wrong notions from Tamas. This is the path of attributes or qualities; and he who walks in this path, attains to Brahma. He who is similarly disposed to friends and foes, and is alike insensible to honour and dishonour, is said to be devoid of the three fundamental qualities. The tree of knowledge is the eternal Ashvattha, that branches out of its root in the heavens and grows with its head or top hung down. The Vedic metres or chhandas are its leaves. He who knows this mystic tree of knowledge and harmony, knows it alone. Roads from this life lead to two superhuman regions or Sargas, the one is called divine, the other is demonic. Forbearance, long sufferingness, etc., are the attributes of the divine region, while impiety, impurity, etc., are the characteristics of the other. Lust, anger and greed lead to hell, and therefore a man should shun these three vicious propensities in life. The practice of penances and charities and the performance of religious sacrifices originate from the quality of Sattva; and a diet of boiled rice, characterised by that quality, increases one's strength, virtue, health and duration of life. A course of food, consisting of boiled rice which is strong, and has the specific quality of generating abnormal heat in the body, is called the Rajasam and begets pain and grief in the partaker thereof. A course of boiled rice, which is dry, sordid, and emits a fetid smell, or which has been partaken of by another, is called the Tamasam (36—42)

A religious sacrifice which is undertaken without any interested motive, is called the Sattvika, whereas that which is performed for the fruition of any particular object, is called the Rajasika. A sacrifice performed out of a spirit of bravado, is called the Tamasika. Annihilation of all

killing propensities, worship of the gods performed with Mantras and according to regulated procedure and practice of penances, are called bodily Tapas. Speaking of words that are absolutely true, and that do not cause any grief to others, together with recitation of the Vedic verses and Mantras, are called the oral Tapasya. Subjugation of the senses, observance of a vow of silence, and purification of one's own mind, constitute what is called the mental Tapasya. A Tapas of the Sattvika type is practised without any interested motive, while a Tapas of the Rajasa class, is practised for the realisation of a definite object. A Tapas, which is practised with the view of inflicting injury on others, is called the Tamasa (43—47).

Om Tat (that) Sat (eternal), are the three denominations of Brahma. Deeds, such as doling out of charities, performance of religious sacrifices, etc., grant both earthly prosperity and the final liberation of one's self. The effects of acts may be grouped under three heads, such as the good, the evil, and the mixed. Those who have not practised renunciation, are not shorn of the necessity of assuming a subtile shape after death for enjoying the fruits of their works in life, while those who have practised such renunciation, do not stand under such an obligation. All human acts, whether of the Tamasa, Rajasa, or Sattvika class, originate from one of such five causes, as contact with other persons' acts, ignorance, pain, fear, and non-desire. The subject (karta) the instruments (such as the senses), the three stages of motion or attempt, and the receptacle of the act, are the four usual factors involved in an act, the fifth element being the spiritual or the providential one. The knowledge of oneness of all things, is called the Sattvika. The knowledge which demonstrates the separateness of things, is called the Rajasika, while false or wrong knowledge is called the Tamasika. A Sattvika act, is an act done without a motive. A Rajasika act is an act

done with an object. A Tamasa act is an act done through ignorance or illusion. A doer of the Sattvika class is not affected by the success or failure of his undertaking like a Rajasika subject, while a Tamasika actor or doer, is marked by laziness and craft. Equanimity belongs to the quality of Sattva, Sensations of pleasure or pain to the Rajas, while grief, etc., belong to the Tamas. A Sattvika act is marked by happiness throughout its continuance. A Rajasika act is crowned with happiness at the end, while a Tamasika act is attended with pain both at the outset and the conclusion. Therefore a man should worship the god Vishnu with his own good deeds, and success would attend his undertaking. The man who knows that the whole of the phenomenal universe, from the minutest atom to the mightiest Brahma, is but the reflection of the eternal essence of Vishnu, is the only true devotee of the god, and is blest with success in connection with his penances, etc., (48—58).

——:o:——

CHAPTER CCCLXIII.

SAID THE FIRE GOD:—Now I shall give you a summary of the Yama-Geeta, as related to Nachiketa. He who reads this Geeta, or hears it recited by another, is blest with earthly prosperity, and liberation of self after death.

YAMA said:—A man, not even certain of his brief lease of life, desires for the possession of seats, beds, carriages, clothes, houses, etc., as if he is an immortal being. What more wonder can there be? The holy Kapila sang of yore, that the power of beholding one's own self, is a higher

privilege in a man than the capability of gratifying his senses at will. The holy sage Panchasikha, inculcated the truth that equal conduct to all, equal estimate as regards all things at all places, annihilation of all desires, renunciation of all company, are the highest good in human life. A true knowledge of the miseries of birth, youth and old age, is the highest good in life, according to the doctrines of Ganga-Vishnu. According to Janaka, the summum bonum of life consists in guarding against the recrudescence of the three-fold evil, known as the Adhyatmika, etc. According to Brahma, highest happiness consists in perceiving the oneness of the Supreme self, though simultaneously manifest in different individuals. According to Jaigishavya, the highest good consists in discharging one's duties according to the directions of either of the Saman, Rik, or Yajur, as laid down for the spiritual clanship he belongs to. According to Devala, the highest felicity is incidental to destruction of one's all acts or propensities. According to Sanaka the knowledge which proceeds out of one's renunciation of all desires, leads one to Brahma, or the highest good (1—10).

Karnapura lays down that of the two modes of operation and non-activity, the latter should be deemed as identical with Hari, the Supreme Self. O thou best of beings, the knowledge which is restricted to the Purusha, does not perceive any separate or discontinuous existence in the universe, and beholds the oneness of the Supreme Soul. By dint of Tapas a man may acquire theistic tendencies, perfect knowledge, good luck, personal beauty, or anything he sets his mind upon There is nothing superior to Vishnu as an object of contemplation, and there is no higher penance than the vow of fasting. There is no boon which can equal the bliss of a sound health, and there is no river equal in sanctity to the Ganges.

A man can have no better friend than Vishnu, the adored one in the universe. The god Hari, is both the inside of a

man, and lies at his outside also. He is both in the front and the back, and at the extremeties of all senses and in all minds and all organisms. The man who departs this life contemplating the omnipresence of Hari, is assimilated in his divine essence after death (11—16).

The god Vishnu is situated in the hearts of all, in the shape of god, or of Supreme Brahma. Some invoke his presence in his capacity of the lord of sacrifices. Some invoke him as Hari, some as Hara, some as Brahma, some as Indra, some as eternal time, some as the sun, and some as the moon. All created beings from the smallest protozoon to the mightiest creator of worlds, are but the manifestations of that Supreme Self. He who has once attained to Vishnu, never reverts to life. A man may acquire such a state either by such great gifts, as gifts of gold, etc., or by ablutions in sacred pools, or by means of meditations, or by hearing of sacred texts (17—21).

The self is the king in the chariot of the body. Intellect is the driver or the charioteer, the mind is the rein, the senses are the horses and their objects are the whips. The self in conjunction with the mind and the senses, is the enjoyer. He who is not wise, thinks only of the objects of sense-gratification, and thus fails to attain to the Supreme Divinity of Vishnu, and reverts to life and its miseries. He, who is truly wise, constantly meditates upon that Supreme Being, and is elevated to a state from which there is no retrogression into life. The man who employs his intellect as his charioteer and places the reigns of mind in his hand, travels to the end of his journey and gets into the region of the supreme essence of Vishnu (22—26).

Desires are higher than their respective organs of gratification; the mind is higher than the desires. Intellect is higher than the mind. Self is higher than the intellect. The Mahat is greater than the Self (Jivatma). The latent or potential energy (Avyakta) is greater than the phenomenal

Mahat, and Purusha or Brahma is the highest of them all. There is nothing greater than the Brahma. He is the culminating point of all perfection. This hidden Self or Brahma (Gudatma) reveals himself in all created beings. Men of perfect vision, beholds him with their spiritual eyes, and the Supreme Self in its turn, fills the mind of the seer with perfect peace and perfect knowledge. The man who is cognisant of the communion between his Self and his Supreme Proto type, is sure to be merged in Brahma by means of Yama, etc. The practices which lead to a knowledge of the Brahma, are annihilation of all killing propensities, truthfulness, non-stealing, celibacy, refraining from receiving all alms, self-control, regimen of conduct, practice of Asanas, reading of the Vedas, practice of Panayama, control of the vital winds, abstraction of mind from the external world, Dhyanam and Dharana. As the space or sky enclosed within the cavity of a pitcher, lapses into the universal sky after the destruction of the pitcher, so the Self or the Jivatman liberated from the fetters of life, is merged in the Supreme Brahma. The Jiva (animated personality) deems himself Brahma only through knowledge. A liberated Jivatman experiences the fact of its immunity from death and decay.

SAID THE FIRE GOD :—O Vashistha, I have finished narrating the Yama Geeta, a perusal whereof grants prosperity and liberation from life (27—37).

——:o:——

CHAPTER CCCLXIV.

SAID THE FIRE GOD :—I have finished narrating to you the Agni Puranam, which is but a manifestation of the Supreme. Both the Para and the Apara kinds of knowledge

have been dealt with in the present work. The first includes such matters as a description of the contents of the Rik, the Yajur, the Saman and the Atharvan, Prosody, laws of pronunciation, the Grammar, the Lexicon, the Astronomy, the Dharma Shastras, the philosophies, such as the Mimansa, Nyaya, etc., the science of medicine, the science of war and archery, the science of music, painting, sculpture, etc. The second group embraces doctrines of the Vedanta philosophy, and the knowledge that leads to Brahma (1—4).

Kali never approaches a man whose mind is filled with the thought of the universal Vishnu, even though he refrains from the performance of such religious rites, as the offering of annual obsequious cakes to his departed manes. The man who meditates upon the divine self of Krishna is incapable of sin. By contemplating the divine nature of Krishna, a man otherwise addicted to sin, is liberated from the trammels of life. A speech which treats of Krishna, a contemplation which embraces Krishna as its subject, an act which consists in serving his divine purpose, are the true speech, contemplation and act. He is not a father that does not impart the knowledge of Brahma to his son. He is not a preceptor who fails to fill his disciple with this knowledge. O thou twice-born one, sons, wives, friends and riches are all available in this life, but rare is that instruction which leads one to Brahma. Of what avail to a man is his wife or son? Such an instruction is his only friend that makes him an emancipated being. Beings who depart this life, usually go by the two paths after death. The one, called the divine (Daivi), is open only to the devotees of Vishnu, the other is called the demonic, or the course reserved for the sinners (6—12).

The present Puranam, is the most blessed and the holiest of the holies among its sister compositions. Disturbances fly from the house in which it is kept transcribed. What is the good of performing sacrifices, or of resorting to in-

accessible sacred pools and shrines, when the merit of perusing the present work excels those of the aforesaid acts? The merit of hearing even a single Sloka of the present Puranam, exceeds the merit of making gifts of Prasta measures of sesamum, and a Masha weight of gold, every day. A perusal of it is more meritorious than making a gift of cows. Even the very inclination of hearing it, absolves a man of all sin, committed in the course of day and night. The merit of perusing the present Puranam is the same as that of making gifts of a hundred Kapila cows at the shrine, known as the old Pushkara. O Vashishta, the man who devoutly hears it even recited by another, is absolved of all sins (13—20).

Miscarriages of fetus, and premature births never take place in the house where a copy of the present Puranam is kept. Thieves and burglars never intrude upon its precincts. A Brahmana, devoutly listening it recited, becomes conversant with Vedic knowledge, a Kshatriya becomes the lord of the world, a Vaishya becomes fabulously wealthy, and a Shudra becomes strong in limbs and muscles. Physical, political or internal disturbances never affect the household in which this Puranam is kept. The man who hears it recited in the forepart of winter, and worships it with flowers, perfumes, and sweetmeats, acquires the merit of performing an Agni-Sthoma sacrifice, while in winter, in spring, in summer, or in the rains, its merit respectively equals those of a Pundarika, Ashvamedha, Vajapeya, and a Rajasuya sacrifice. He who devoutly recites it before the god Hari, and worships it with the essential articles of a Puja, enjoys all creature comforts in life, and becomes an emancipated being after death. O Vashishta, you shall disclose this Puranam dealing with two sorts of knowledge to the pious and the devout (21—31).

VASHISHTA said:—O Vyasa, you have narrated to me, this Agni Puranam, dealing with the two sorts of knowledge

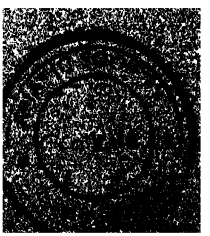
The man who reads it, or hears it recited or makes a copy of its contents, or gets them transcribed by another, becomes an emancipated being. Therefore the present Puranam, O Vyasa, should be discussed with such holy sages as Shuka, etc., or such others as are eager to hear it. The present Puranam, read, recited, or meditated upon, leads to the liberation of self. Obeisance to Aghi, who has narrated this Puranam (32—38).

VYASA said:—O Suta, Vashishta sang of yore, the Puranam which I have just recited to you. The Supreme Self consists of two sorts of knowledge, Fara and Apara. It is specially the favoured ones that can assume the fiery shape of Brahma. Those who meditate upon the teachings of the present Puranam, attain to Hari, the Suprema Brahma. By that means, a sonless man, is sure to be blest with a son, a student with the boon of profound erudition, a poor man with wealth and good fortune, while those who want liberation of their selves, would have it by a mere contemplation of its contents. Let a man keep it transcribed in his room, and he will be rich and prosperous in life. O Suta, hear it dropping from the lips of Shuka and Paila, and you shall be a free and emancipated being. Narrate this Puranam, O Suta, to those who are pious and devout and to your own disciples (39—43).

SUTA said:—By the favour of Vyasa, I have fondly heard the present Puranam recited within the holy shades of the forest of Naimisha. The Agni Puranam, is but a manifestation of the Supreme Brahma. You and Sanaka and othe holy sages who dwell in this sacred forest, are animo in your that the Agni Puranam as trated by the God , and dealing with the two ranches of knowledge, is quite in harmony with the teachgs of the Vedas. Nothing can be richer in substance than he Agni Puranam. Considered as a literary composition cre is no work that can vie with its excellence. It is the

best of the Scriptures, the best of the Smritis, the best of knowledge, the best of philosophies, the best of the Vedanta compositions, and deals with the best means of working out one's own salvation. It deals with matters which have been fully set out in the contents. Out of its hundred million shlokas sung by the gods in heaven, only fifteen thousand have been disclosed in earth for the benefit of mankind. It has been abridged by the god of Fire for the good of the human race. O you Shounaks, O you holy sages, know all to be Brahma. The present Puranam is permeated with the essence of that Supreme Self in all its lines; and accordingly it should be read, or heard, or sung as conducive of merit. The reader of this Puranam should be worshipped with clothes and ornaments, etc., at the end of his recitation, and the Brahmanas should be treated to a sumptuous repast. Such a man is sure to ascend to the spotless heaven after death. Even he who contributes towards the cost of purchasing the binding chord, or leaflets, etc., of this book, is sure to be made much of in the region of Brahma. Disturbances fly from his presence and he becomes an emancipated being at the close of a happy and prosperous earthly career. Therefore contemplate you this Agni Puranam, which is a manifestation of the Supreme God. Suta was worshipped by the holy sages for his trouble in reading out this Puranam to them, and the rest of the sages such as Shounaka, etc., attained to Hari (44—71).

THE END





COSMO PUBLICATIONS